



THE OFFICIAL ORGAN OF THE B.B.C.

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(Incorporated as a
Public Limited Company)

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, JUNE 15th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	
LIVERPOOL (Relay)	

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By Sir Thomas Holland.

BRITAIN TO THE EMPIRE: A POEM.
By Alfred Noyes.

OFFICIAL NEWS AND VIEWS.

RATES OF SUBSCRIPTION to "The
Radio Times" (including postage): TWELVE
MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS
(British), 13s. 0d.

A Broadcasting University.

A keen interest is being taken in the educational side of broadcasting by the Board of Education, which has recently agreed, with the sanction of the Treasury, to the seconding of Mr. J. C. Stobart for duty as Director of Education to the B.B.C. Mr. Stobart is one of the principal inspectors of the Board of Education. The following article has been written by one who knows him well, and is acquainted with his plans for broadcast educational work.

TRANSATLANTIC visitors are often invited to give their impressions of America or England before they have lost sight of Sandy Hook or the Calshot Light. Similarly the new Director of Education has been pressed to give his views upon his work and aims. But Mr. Stobart does not enter upon his new duties until the middle of August, and, even then, although loaned to the B.B.C., he will be for a year at least a member of the Civil Service, and probably imbued with its traditions of official reticence in the matter of publicity.

It is quite a novelty for the Treasury to lend the services of a Civil Servant to any business organization, and it may be taken as evidence of the Government's realization of the national importance of broadcasting.

The new appointment may also be considered as a proof that the British Broadcasting Company takes its responsibilities to the public seriously. The B.B.C. is not content to be regarded as a mere entertainer. It is deeply conscious of possessing a medium of communication which improves upon print as much as print improved upon writing. Mr. H. G. Wells, in his "Outline of History," shows the intimate connection between civilization's progress and the gradual improvement of the means of communication. When man began to talk, he began to gain the mastery over the other animals. When he learnt to record his thoughts in writing, he began to be able to harvest the experience of his forefathers. With the invention of printing the diffusion of knowledge became possible and democracy inevitable. Now that a single room has the apparatus for disseminating the spoken word into forty million homes, if they care to receive it, a new era in civilization has begun.

The appointment of a Director of Education does not by any means imply a systematic attempt to elevate and improve the listener against his will. The listener is, and will remain, master of the situation. He is safe from boredom. He need not even make a scene by walking out. He has only to switch off or remove the head-phones, and in the last resort dismantle his apparatus and cease to take out his licence. The listener can always protect himself, and the British Broadcasting Company can only continue to exist so long as it continues to please and satisfy the listener. There is no need for fear that there will be an unwelcome encroachment into hours now otherwise occupied.

Listeners are of all shapes and sizes. Some listen because they like to dance. Some because they want to hear the weather reports. Some because they are musical. Some only care for the cricket scores. But the average man, who constitutes the majority of the listeners, has many-sided interests. He is pleased with the Light Orchestra, the Savoy Band, the playlets and operas, but there is ample proof that he is at least as keenly interested in short talks by eminent authorities on the questions of the day. It will be Mr. Stobart's task to develop this side of the programme still further in the interests of the average listener who possesses the intellectual curiosity of the modern age and likes to hear the problems of the day discussed by first-hand experts.

Another side of the work will be Educational Broadcasting in the stricter sense. Mr. Stobart has spent most of his life in schools and colleges of all grades and classes. He ought to know their needs. He is fully aware that no mechanical

(Continued overleaf in column 2.)

Will There be a Metal Famine?

A Talk from London, by Sir Thomas Holland.

OCASIONAL alarms have been raised regarding our resources in coal, and satisfying estimates of our national supplies have been made by specially appointed Royal Commissions; but few people have bothered about the possible exhaustion of our metaliferous ores, although in one respect they are even more important, because, whilst the energy derived from coal can be replaced partly by water-power and other forms of energy, we are far less confident about the possibility of finding suitable substitutes for some of our base metals.

Our supplies of these metals are found as local concentrations, or so-called ore-deposits, in the ordinary rocks of the earth's crust; but most people are unaware of the fact that the familiar metals—copper, zinc, lead, and tin—form far smaller proportions of the average rock than the less familiar metals, nickel, chromium, and vanadium, and are still less abundant than the substance zirconium, which is often popularly referred to as one of the rare elements.

The Scarcity of Lead.

Two distinguished American chemists, Frank Clarke and Henry Washington, have recently examined critically over 5,000 of the most trustworthy chemical analyses of rocks from various parts of the world. After making allowances for the relative abundance of the types of rocks analysed, they have worked out figures which show approximately the relative abundance of the principal elements in the earth's crust.

Selecting the metals already referred to, the order of their abundance in the world is this: For every part of lead there are two parts of zinc and five parts of copper; whilst the amount of nickel is three times that of copper—that is, fifteen times as abundant as the common metal lead.

It is not natural, therefore, to ask why the price and the outputs of these metals have no apparent relation to their abundance.

Dear Nickel.

Every year we obtain, roughly, a million tons of lead, but only about 40,000 tons of nickel, although in rocks nickel is fifteen times as abundant as lead. At the same time, a ton of lead is sold at one quarter of the price of nickel. Copper, which is sold for about half the price of nickel, is produced at the rate of over a million tons a year.

One reason for the differences in output and cost—and the principal one—is the fact that, whilst nickel is so widely disseminated among the rocks of the earth and its total quantity is thus so much greater than that of copper and still greater than that of lead, it has rarely been concentrated locally in ore-deposits that are rich enough to work.

Minerals That Keep Company.

As "birds of a feather flock together," so there is a tendency among minerals of like kind to concentrate locally and form deposits of varying degrees of richness. This tendency is stronger, or is more completely facilitated, in the case of some minerals than in others. Ores of lead, for example, are ordinarily much richer in the metal than those of copper, and still more so than those of nickel.

The business of the miner is to discover and work out those deposits that are rich enough to bring a price sufficiently high to pay his expenses. The business of the smelter is to complete the process of concentration which has already been carried on so far by Nature, and so ultimately to produce the pure and refined metal which we use in the industrial arts.

As the miner and smelter are compelled to work for profit, they limit their operations to those ore-deposits in which the metals are already concentrated sufficiently by Nature; they are compelled to neglect the low-grade deposits, which, nevertheless, contain a much greater total tonnage of metals. These low-grade deposits are not only now neglected, but are often damaged, and thus for ever rendered unworkable, during the operations of mining the richer workable deposits.

Thus the whole operation of mining and smelting is a process of drawing out our accumulated capital in metals, which can be used once, and once only, in the world's history. When the supplies of metals come to an end, civilization must end also, and it is evident that the end will come for some metals before others.

A Serious Question.

Which of the important metals will be exhausted first? With present methods of mining and smelting, when will famine conditions become serious for our staple industries?

The possibility of exhaustion in the instances of coal and iron has been raised before; but the public generally has never worried about copper, lead, zinc, and tin: yet it is almost certain that the world's supplies of these metals will become exhausted long before we reach the end of our resources in coal and iron-ore.

During a discussion last year at the Royal Society of Arts, Mr. Thomas Crook, Chief of the Intelligence Section of the Imperial Mineral Resources Bureau, produced figures to show that at the present rate of consumption the world in another fifty years or so will be faced with a lead famine, whilst the probable shortage of copper and zinc may be postponed by using aluminium as a substitute.

The Case Against Aluminium.

Aluminium is often thus mentioned as a metal that can be relied on to cover the coming shortage in other base metals, but the suggestion requires qualification. It is due to the known fact that aluminium is the most abundant of all metals in the earth's crust, of which it constitutes nearly 8 per cent., and is thus nearly twice as abundant as iron.

But, as we have seen to be the case with other metals, it is not the total quantity that matters so much as the quantity which is in a form suitable for smelting. Now, under existing conditions of metallurgy, only a very small fraction of our deposits of aluminium is suitable for the commercial recovery of the metal. These deposits are known under the name of Bauxite, and before it is safe to assume that other sources can be utilized through improvements in methods of smelting, it is important to remember that the class of deposits next richest in aluminium differ from Bauxite in two ways that are serious: in the first place, they are only half as rich in the metal, even when most concentrated; and, in the second place, they contain aluminium chemically united with silica, which renders them unsuitable for smelting by methods so far known.

An International Problem.

I have so far had in mind only the normal requirements of the civilized world under peace conditions, and under such conditions the question of forecasting the future in essential metals is an international matter.

For an international body to make an impartial inquiry into the prospects of a metal famine we shall want the co-operation of a larger number than those now loosely linked by the League of Nations; for America is the chief source of the principal base metals.

A Broadcasting University.

(Continued from the previous page.)

contrivance can do the essential work of the teacher, and that broadcasting can never replace the teacher. But recent experiments have shown that it may be a great boon to schools if for a short period each week the living voice of some eminent scholar can be transmitted into the classroom. These educational experiments will be developed and improved. Perfection is still far off. Apparatus is often home-made and amateurish. Loud speakers are not always true speakers.

Of even greater importance is the adult student. By means of the alternative service, or by using periods now unoccupied, broadcasting can reach people who do not and cannot join a school or college. It can give them lectures and guide their studies. At the price of a crystal set the solitary student can sit under the greatest savant of the day. Mr. Stobart will study how this most important work can be developed. Perhaps each University might, some day, radiate instruction over a certain surrounding area. Perhaps even there might be Broadcast Colleges with their own examinations and diplomas. More likely there may be a half-hour set apart on the daily programme for students in the evening. Possibly there might be a special wave-length for education, and perhaps a special *Radio Academy*, as a supplement to *The Radio Times*, containing the programmes and illustrations for such lectures!

It must be remembered that the casual and isolated lectures of the past, however good in quality, were not often planned to serve an educational purpose. There must be syllabuses and graded courses before there can be anything deserving the name of education.

It can safely be said that Mr. Stobart takes up his duties in a sufficiently humble frame of mind. Here are a million or so unknown ears listening. What are we to put across the ether? Rag-time only? Only guns and rail-bars? These ears belong to men and women of like tastes with ourselves. Let us avoid the error of playing down to them and so lowering them, and the opposite error of trying to uplift them and so exalting ourselves. The best principle is that what interests us is likely to interest our neighbours. But the first problem is to explore what they need and wish to have, and what we can provide.

A WIRELESS debate will take place in the London Studio on 10th June. The St. Bride Literary and Debating Societies are to debate the subject "Is Money a Blessing or a Curse?" This is the first debate of its kind to be broadcast from the studio, as instead of only two protagonists a debating society will meet as usual under its chairman, and its usual debating rules will be observed.

EVERY night at 12 o'clock the Zenith Radio Corporation send out a programme from their station, and within a few degrees of the North Pole a small band of men of the *Bowdoin*, which is icebound, sit and listen to the concert, the only real entertainment in their monotonous lives.

SEVERAL wireless sets have been sent to Africa for the use of native chiefs.

Belfry Bands.

Wizards of the Carillon.

WHEN, on June 30th, the famous carillon of Malines, the old-world Belgian cathedral town, is relayed from London, in accordance with arrangements now being made, wireless will have essayed one of its most romantic achievements, for listeners will be able to hear music by instruments that were enjoyed centuries before any living person was born.

Queenstown's Wonderful Bells.

The possibilities and beauties of the carillon as a means of giving pleasure to the ear are scarcely realized in the United Kingdom, although we have carillons of more than local repute, notably those at Cattistock, Freshwater, Manchester, Bourneville, Queenstown, and Loughborough. The last-named has a set of forty-eight bells in a campanile 150ft. high, while the carillon at Queenstown is adjudged the most perfectly attuned set of bells in the world.

But it is to Belgium that we must look for perfection in carillon playing. Besides Malines, the cities of Antwerp, Bruges, Brussels, Ghent, and Louvain, among others, have beautiful carillons, each in the care of an official *carillonneur*, whose art, at first restricted to a set of only three or four bells, has long since attained the highest pitch of efficiency.

"The List of the Bells."

Hear the music produced by these masters and you must admit that a *carillonneur* is as much an artist as a violinist or a pianist. The most famous of the Belgian carillon players, M. Josef Denyn, of Malines, who is known as "the List of the bells," has a repertoire that includes not merely Flemish music, but old English folk-songs, Scotch airs, the national anthems of several nations, and many operatic selections. He it is who every summer, in accordance with a practice of nearly thirty years' standing, gives a recital at Cattistock Church, Dorset, an event which draws visitors from all parts of the country.

Incidentally, Britain's best known *carillonneur* is Mr. Harry Withers, a Birmingham blacksmith's assistant, who has played carillons in several parts of the world, including Canada and Norway.

"Good Hands and No Gout."

The technical description of a carillon is a little hard for the lay mind to understand, but it may not inaccurately be described as a number of bells—some carillons comprise ninety or more—hung in such a way that they are capable of being played on as a single instrument, either by means of mechanical appliances or by a keyboard, known as the clavier. The biggest bell in a set may weigh three or four tons, and the smallest perhaps twelve pounds.

In the belfry the bells of a carillon, it should be noted, are stationary, whereas the ordinary single bell or peal of bells is operated by a swinging movement. The clavier keys are struck with the closed hand, in which connection it is interesting to note that an old authority on the subject has laid it down that a performer "must have good hands and feet, and be free from gout." R.P.

A RESOLUTION was adopted at the Geneva Conference proposing that all stations should broadcast a short programme in Esperanto at least once a week.

MEDICAL REIMS from the London and Bourne-mouth stations have been received in Johannesburg on a three-valve set.

THE world's largest loud speaker appears to have been used at the Leipzig Fair in Germany. It had a mouth 15ft. in diameter.

Official News and Views.

Gossip About Broadcasting.

Mr. Lloyd George to Broadcast.

THE Brotherhood Movement holds its Jubilee Conference in London from July 5th to 8th, and in place of the Annual Clifford Lecture, inaugurated in 1929 to honour the World President, who delivered the first of the series at Liverpool, a Commemoration Service will be held at Westminster Chapel on Monday, July 7th, at 8 p.m. Sir Donald Maclean will preside, and the Rt. Hon. David Lloyd George will speak on "Dr. Clifford as I know him." Sir James Marchant will also speak.

Mr. Lloyd George and Dr. Clifford maintained an intimate friendship for many years, and the Brotherhood platform was no stranger to the eloquence of both, in Britain and abroad. Listeners who are interested in the life and work of Dr. Clifford will have an opportunity on this occasion of hearing Mr. Lloyd George's appreciation of him, as his speech will be broadcast, as will also that of Sir Donald Maclean, the chairman.

Six New Relay Stations.

It is hoped to open the Leeds Relay Station in the first week of July. The Studio will be in Basinghall Street, and the Transmitting Station in Clay Pit Lane. After the opening of Leeds, the next town to have a relay station will be Hull, followed by Nottingham, Stoke-on-Trent, Dundee and Swansea. The new high-power station at Chelmsford, which may have a profound influence on the development of broadcasting, will probably be opened on June 26th.

Famous 'Cellist's "Conversion."

Miss Beatrice Harrison, who played to the nightingales which broadcast from her gardens in Oxford, states that letters of gratitude breathing poetry and goodwill have been sent to her from places so far away as Hungary, thanking her for her share in the nightingale broadcast. One nearer home came from Devonshire from a farm worker, who sent her a box of chocolates with his appreciation.

"Others testified," she writes, "to the way in which their feelings were stirred on hearing Nature's music from a Surrey garden. For my part, I have never been so deeply moved, and memories of this will remain with me as long as I live. At the same time, it has had the effect of definitely completing my conversion to the institution of broadcasting. At one time I was prejudiced, as many other musicians have been before making closer acquaintance with this marvellous invention. Then I wavered, began to interest myself, to seek better knowledge of it. When you gave me the opportunity of introducing Sir Edward Elgar's beautiful concerto to hundreds of thousands of listeners who can have had no opportunity of hearing it before, and thus furthering the cause of our noble art, all my hesitation vanished. Yet it is really the broadcasting of the nightingale, with all that ensued from it, that has fired me with the zeal of the true convert."

Wireless Exhibitions for Sweden.

Next autumn a radio exhibition will be held in Gothenburg in connection with the Swedish Fair, between August 4th and 10th. Great efforts are being made to make the amateur section as interesting, comprehensive and instructive as possible. Swedish amateurs are invited to take part in a competition for the best built home receiver, and the prizes guaranteed amount, so far, to about £250. The assistance of the famous engineer Arvid Palmgren has been secured to construct automatic apparatus illustrating all the theories about wireless and broadcasting.

A Frank Bridge Concert.

On Monday, June 18th, there will be a Frank Bridge concert which continues the Hours with Living British Composers series. Mr. Bridge studied at the Royal College of Music where he gained the Rajah of Tagore's Gold Medal of the Arthur Sullivan Composition Prize. He played the viola in the "Teichmüller Quartet," when Worth was taken ill in 1906. Mr. Bridge has written a good deal of orchestral and chamber music and conducted at Covent Garden during the Beecham season in the year before the war. During this concert, several of his most attractive string quartette works will be performed.

A Talk on Health.

The first of the monthly health talks we have arranged under the auspices of the Ministry of Health will take place on June 18th. It will be delivered by Sir George Newman, K.C.B., M.D., Chief Medical Officer of the Ministry of Health. We regret that in a former issue we described Sir George Newman as Sir Henry Newman.

Popular Symphony Programme.

On Sunday, June 16th, Mr. Dan Godfrey, Jr., will conduct his first popular Symphony programme since his appointment to the London Station as Musical Director. The programme will have a wide appeal, and include such items as Schubert's "Unfinished Symphony," "Finlandia," by Sibelius, and the "1812" Overture, of Tchaikovsky.

Winston Churchill on "English."

On the occasion of the Commemoration Day of the London School of Economics, the Rt. Hon. Winston Churchill will speak on "English." This will take place on June 27th, at 4 p.m., and will be broadcast from the London Station.

Old Scottish Psalm Tunes.

Scottish listeners will read with interest that the Rev. Archibald Fleming, D.D., of St. Columba's (Church of Scotland), Pont Street, will broadcast on June 22nd from London a talk on "Old Scottish Psalm Tunes." The talk will be illustrated by the singing of the choir of his church.

Staff Changes.

Mr. R. E. Jeffrey, the popular station director at Aberdeen, is to be transferred to headquarters staff to take charge of the production of broadcast plays. His success in this direction has been marked since his appointment to the Aberdeen Station. Major A. Corbett-Smith, who was station director at Cardiff until his appointment to headquarters staff, has now been appointed artistic director of the Company.

Broadcast Interviews.

Newspaper and magazine interviews with celebrities have always been a very popular feature with the public and it was thought that people would like to know just how these were conducted—to go behind the scenes as it were—and hear these first hand. We are, therefore, instituting a series of broadcast interviews with people of note conducted by experienced journalists. The first of these will take place on June 17th at 4 p.m., when Miss Gladys Cooper will give an interview in the London Studio to Miss Mary Kingdom.

Hendon's Experimental Station.

The B.B.C. experimental station at Hendon has had its call sign changed from 2QC to 6 B.B.C.

A Song Composed in Distress.

The Story of "The Three Fishers."

CHARLES KINGSLEY, parson, poet, novelist, Christian Socialist, aristocrat and champion of the poor, only wrote one thing that is even more likely to live than the beautiful song of "The Three Fishers," and that one is "The Sands o' Dee," with its haunting—

"O Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home,
Across the sands o' Dee!"

"The Three Fishers" was the indirect product of an unappreciated sermon, although there is no trace of its origin in the poem itself. Nevertheless, the poem was undoubtedly the outcome of a mood of despondency, of a mind and heart unrestful and obsessed with the inherent sadness of things.

Astonished the Minister.

Invited to preach one of a series of sermons addressed to working men in St. John's Church, Fitzroy Square, Kingsley strongly asserted that it was the duty of a Christian preacher to follow the example of his Master and to preach freedom, equality, and brotherhood in the fullest, deepest, and widest meaning of those three words, and he went on to declare that if he failed to do this, he was a traitor to his Church, his God, and his flock.

The minister whose pulpit he occupied listened to this bold sermon—a sermon which to-day would attract no comment anywhere—with astonishment and dismay. He had invited the Vicar of Eversley to tell working men how they ought to treat the Church, not to tell the Church how it ought to treat working men, and he immediately and publicly protested.

Under the Stars.

It must have been rather a shock to Kingsley, although the congregation which had listened to him were with difficulty deterred from expressing their agreement with the views he had expressed, and he returned home in a restless and excited state of mind, getting back to his Eversley vicarage very late at night.

He did not go to bed. His wife, who understood him thoroughly and with whom he spent an ideal married life, retired and left him, smoking his beloved pipe, and pacing backwards and forwards under the stars, in the perfect rural stillness, in front of the rectory. She knew the symptoms. She knew that the fit was on him which could only be allayed by composition, that something was demanding

THREE fishers went sailing away to the west.

Away to the west as the sun went down:
Each thought of the women who loved him best.

And the children stood watching them out of the town:

For men must work, and women must weep,

And there's little to earn, and many to keep.

Though the harbour bar be moaning.

Three wives sat up in the lighthouse tower,

And they trimm'd the lamps as the sun went down:

They look'd at the squall, and they look'd at the shower,

And the night-rack came rolling up rugged and brown.

But men must work and women must weep,

Though storms be sudden, and waters deep,

And the harbour bar be moaning.

Three corpses lay out on the shining sands in the morning gleam as the tide went down,

And the women are weeping and wringing their hands

For those who will never come home to the town:

For men must work and women must weep,

And the sooner 'tis over, the sooner to sleep,

And good-bye to the bar and its moaning.

outlet. She was right. Next morning he recited to her the lines which will be sung as long as "the rough rude sea" takes toll of "the lives o' men."

Tennyson said, as he smoked his clay and saw the smoke curl up the flue, that many a fine line had gone up the chimney, but even he might have to yield priority to Kingsley in the matter of the fragrant weed.

"My father used to tell," writes Arthur Christopher Benson, son of a former Archbishop of Canterbury, "how once he was walking with Kingsley round about Eversley, when the novelist suddenly stopped and said: 'It's no use; I know you detest tobacco, Benson, but I must have a smoke,' and he had accordingly

(Continued in the next column.)

Can You Write a Play?

B.B.C. COMPETITION FOR
RADIO DRAMATISTS.

£50 for the Winner.

THE B.B.C. will be the judges in the competition and their decision shall be final. The winner will be announced in the press and from all broadcasting stations in the United Kingdom.

On payment of the prize of £50, the B.B.C. shall thereby acquire a licence to broadcast the winning play from all stations in the United Kingdom for a period of one year from the date of the first broadcast performance of the said play, and thereafter at the rate of £2 2s. per performance.

The B.B.C. shall acquire no other licence whatsoever in the said play, all stage, amateur, publication and film rights being reserved exclusively by the author.

With reference to any other play submitted for the competition, the B.B.C. reserve the right to acquire, on the payment of £10 10s., the licence to broadcast such play from all stations in the United Kingdom for a period of one year only from the date of the first broadcast performance, and thereafter at the rate of £2 2s. per performance. All other rights in such play shall be retained by the author.

All plays entered for the competition shall be sent to the LONDON PLAY COMPANY, Authors' Agents, of 51, PICCADILLY, LONDON, W.1, before August 1st, 1924, together with an entrance fee of 1s. 6d. per play, which will be applied towards defraying the cost of reading fees and postage expenses.

The London Play Company will charge no commission whatever in connection with the competition on any of the plays submitted.

(For full particulars see the issue of "The Radio Times," dated May 30th.)

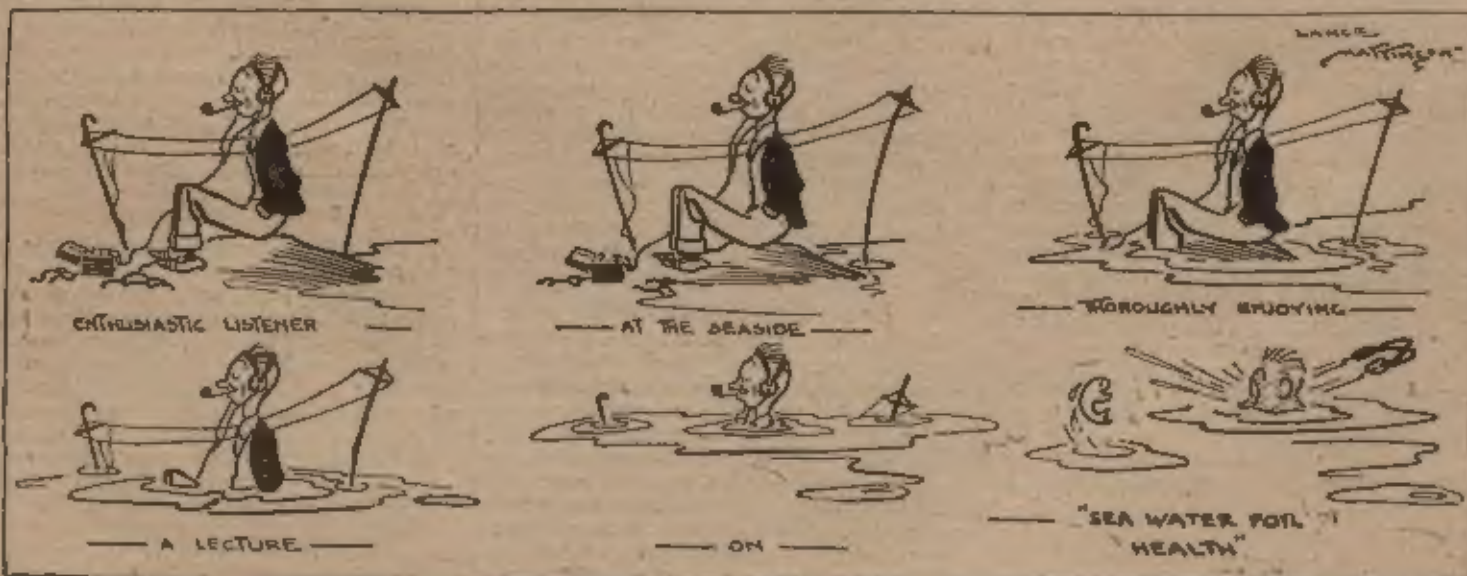
PLEASE NOTE THAT MESS. MUST BE SENT TO THE B.B.C., OR TO "THE RADIO TIMES."

(Continued from the previous column.)

gone to a big furze-bush and put his arm in at a hole, and after some groping about, produced a big churchwarden pipe, which he filled and smoked with great satisfaction, afterwards putting it in a hollow tree, and telling my father, with a chuckle, that he had concealed pipes all over the parish to meet the exigencies of a sudden desire to smoke."

Most readers know, too, that one of the finest panegyrics on tobacco is to be found in the pages of "Westward Ho!"

A. B. COOPER.



A RUDE AWAKENING.

Listeners' Letters.

(All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.)

Too Realistic!

DEAR SIR,—It has been suggested in *The Radio Times* that the loud speaker should be out of sight when listening, so I turned the light off when listening to the Savoy Bands, and then the beautiful strains of the "Londonderry Air" and the nightingales.

A crash disturbed me, and, turning on the light, I found the loud speaker on the floor and a kitten stuck in the speaker, endeavouring to get the invisible bird!

Yours faithfully,

Greenlaw.

W. W. McD.

Wanted—An International Language.

DEAR SIR,—I have read with interest the article by A. R. Burrows in *The Radio Times*, and agree that the international use of radio must tend to the adoption of an international language. Many, as he says, believe that this should be English (Englishmen, I would add, but not those who have carefully considered the question in all its bearings). Certainly, to broadcast English internationally should help to secure its international recognition; but, as Mr. Burrows points out, France is broadcasting French, and "is it likely that this international rivalry will be confined to two countries only?"

Impartial experts like the committee of the British Association for the Advancement of Science, and other authorities, who have studied the subject from all points of view, conclude that no national language is so suitable or so likely to be adopted in the long run as Esperanto, which is scientifically constructed for the purpose.

Polyglot broadcasting is excellent in its sphere, but only enhances the chaos and accentuates the need for one simple neutral international language.

Faithfully yours,

MONTAGU C. BUTLER.

Secretary, The British Esperanto Association, London, W.C.

The Nightingale Heard in Biarritz.

DEAR SIR,—I read that the nightingale's voice which was broadcast from the Surrey woods was distinctly heard in Paris. It read rather as though it was quite an achievement, and it is for this reason that I write to inform you that on the same evening I heard the nightingale quite clearly and distinctly on a loud speaker here in Biarritz.

The tone was so clear and distinct that my Senegal parrot, which was in the room at the time, tried to imitate the nightingale.

Biarritz is some 800 kilometres south of Paris.

Yours faithfully,

Biarritz.

R. P.

A Word for the "Low Brows."

DEAR SIR,—In a recent issue of *The Radio Times* Mr. Compton Mackenzie deals with the question of high-class music and the "Low Brows."

I venture to think that he has not stated the case correctly. The "Low-Brows" do not object to a fair proportion of high-class music, but to a surfeit of it.

If his argument were carried to its logical conclusion, only the classical in literature, the drama, etc., should be allowed to the public, so that, quoting his words, "they can raise themselves if they have the humility to want raising."

Why do the musical "High-Brows" adopt this lofty and unforbearing attitude? Surely, in some of the other arts many of them would have to be placed in the category of

Yours truly, "Low-Brow."

PEOPLE IN THE PROGRAMMES.

He Took the Hint.



SIR HARRY LAUDER.

ON Friday, June 20th, Sir Harry Lauder is to broadcast from Glasgow on the Scottish Scouts' Week. There is no more genial comedian than Sir Harry, and his fund of good stories is inexhaustible. One of his best is the following: A Scot came to London to visit a friend and see the sights.

He stayed on and on until his host's patience was exhausted, and eventually the long-suffering man decided to give his guest a hint to be gone. "Don't you think," he said, "that your wife and children must miss you?"

The Scot seized his host's hand, and shook it warmly.

"Thanks for the suggestion, old man," he exclaimed. "It's awfully kind and thoughtful of you. I'll send for them!"

Imitating Dan Leno.



MR. JAY KAYE.

A REMARKABLE mimic is Mr. Jay Kaye, who sings the songs of the late Dan Leno. No less an authority than Dan Leno's daughter has praised his wonderful imitation of the inimitable "Dan," and on the stage, as well as over the wireless, Mr. Kaye's mimicry is equally good.

Originally intended for a commercial career, Mr. Kaye soon discovered that his latent talent was to be developed elsewhere. When only in his teens he began to make a "hit" as a dialect comedian.

Composer and Singer.

MR. ROBERT CHIGNELL, who will broadcast from London on Sunday, June 15th, is a baritone who counts in his pre-war achievements a successful tour as leading baritone soloist to the famous Sheffield Choir in their world tour. A number of prominent composers, including Delius and Easthope Martin, have written songs for first performance by him, and the beautiful "Mystical Songs" which some time ago were included in the Vaughan-Williams Chamber Music programme, were specially arranged for strings and piano by the composer for Mr. Chignell.

Besides being a singer, Mr. Chignell is a composer and several of his orchestral works have been performed at the London and Manchester Stations of the B.B.C.

Lord Lambourne to Broadcast.

NOT only animal lovers will appreciate the talk on the work of the Royal Society for the Prevention of Cruelty to Animals which Lord Lambourne is to give from London, on Monday, June 16th. Lord Lambourne—still better known, perhaps, as Colonel Mark Lockwood—is an excellent speaker and is sure to make interesting any subject with which he may deal. He has for many years been an active opponent of all forms of cruelty to our dumb friends.

While a member of the House of Commons—where he represented Epping for a quarter of a century—Lord Lambourne was extremely popular, and, as chairman of the Kitchen Committee, it was said of him that he did more to keep M.P.'s in good health and good temper than any previous holder of that position.

Interviewed Before the Microphone.



MISS GLADYS COOPER.

AN event of unique interest to listeners will take place at London Station on June 17th.

On that date, during the afternoon, Miss Gladys Cooper, the well-known actress, is to be interviewed before the microphone, and the interview will be broadcast. It was not very long ago that Miss Cooper was voted the most popular actress on our stage, and

it is interesting to note that she does not share the usual view that an unknown girl without influence cannot reach the top of the theatrical ladder.

"I think that the independent girl," she says, "who will make up her mind to learn her business and bear up against her disappointments, and will generally attack the managerial magnates with courage and determination, backed up by the knowledge that she really knows her business, has an undoubted future on the stage."

A Pianist from Australia.

THE well-known pianist, Mr. William Murdoch, is broadcasting this week from Birmingham, on Saturday, June 21st. He has made a special study of the Spanish and French schools, and his greatest successes have been in the works of César Franck and Debussy.

Mr. Murdoch is an Australian, and after winning many competitive prizes in the various Bistedffods that abound all over Australia, he won a scholarship at the University of Melbourne. In 1906 he won the South Province Scholarship, entitling him to four years' scholarship at the Royal College of Music, London, and there he gained all the various medals and prizes open to him.

Since leaving the Royal College of Music he has toured through the United States, Canada, South Africa, and New Zealand.

A Novelist on Her Work.

THERE is always a fascination in learning how well-known authors create their stories, and listeners should not fail to hear Mrs. Ellen Thornycroft Fowler's talk on "How I Write My Novels," which she is to broadcast from Bournemouth on Thursday, June 19th.

A daughter of the first Viscount Wolverhampton, Ellen Thornycroft Fowler has been a prolific writer, her best-known novels being "Concerning Isabel Carnaby," "In Subjection," "Fuel of Fire," "Beauty and Bands," and "The Wisdom of Folly."

Singer and Cellist.



MISS GLADYS IVES.

THERE are few artists nowadays who sing and accompany themselves at the same time on an instrument other than the piano. One of these is Miss Gladys Ives, who accompanies her own songs on the cello at Bournemouth Station. Miss Ives has a fine contralto voice, and she told me that when she was a little girl, and found that she

could not sing high notes, she thought that the low ones sounded wrong and so she declined to sing at all.

Later on, however, she took up singing again, and she was only fourteen when she won the second prize in a competition for young vocalists.

WIRELESS PROGRAMME—SUNDAY (June 15th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

Organ Recital.

Relayed from the Concert Hall of the National Institute for the Blind, Great Portland Street, W.

OSBORNE H. PEASGOOD (Solo Organ).
ROBERT CHIGNELL (Baritone).
VICTOR OLOF (Solo Violin).
JOSEPH SLATER (Solo Flute).
J. AERY-JACOB (Recitator).

The Organ:

3.0.—Scherzo from Sonata in C Major Gullstrand
Allegretto in E Flat.....Waltenholme (11)
Violin Solo:

Nocturne in E Flat.....Chopin-Saravate
Valse Bluette.....Drigo-Auer

Songs:

"Break, Break, Break".....Eustache Martin (5)
"Nanny".....Harold Samuel (4)
"Mounting the Hill".....Geoffrey Toye

Flute Solo:

Rhapsody.....Barclay
(Accompanied by the Composer.)

J. Aery-Jacob

in a humorous Irish Story.

The Organ:

Canon in B Minor.....Schumann
Cantilena.....Gullstrand

Violin Solo:

"Romance".....Palmgren
"Schön Rosmarin".....Kreutzer

Songs:

"So We'll Go No More a-Roving"
M. Valerie White
"Mopsy".....Harvey Grace
"The Rebel".....William Wallace

Flute Solo:

Nocturne in F Sharp,
Op. 15, No. 3 } Chopin, arr. Taffarel
Waltz in D Flat, Op. 64, No. 1 }

The Organ:

Sonata in C Sharp Minor, Movements
1 and 3 (Harwood).

Announcer: J. S. Dodgson.

5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.

8.30.—Anthem, "I Am Alpha and Omega" Stainer (11)

Hymn, "All People That on Earth Do Dwell" (A. and M. 100).

The Venerable The Archdeacon HOLMES: Religious Address.

Hymn, "Holy, Holy, Holy" (A. and M. 100).

9.0. Light Symphony Programme.

HELEN DE FREY (Soprano).

THE AUGMENTED WIRELESS

ORCHESTRA.

Conducted by

DAN GODFREY, Junr.

Orchestra:

Saltarello.....Gounod
Suite, "In Fairyland".....Cowen

Soprano Aris (with Orchestra).
"Depuis le Jour" ("Louise") Churpantier

Orchestra:

Unfinished Symphony.....Schubert

10.0.—TIME SIGNAL FROM GREENWICH, GENERAL NEWS BULLETIN and WEATHER FORECAST. S.B. to all Stations.

Local News.

10.15. Orchestra:

Tone Poem, "Finlandia".....Sibelius

Songs:

"A Highland Lad My Love Was Born".....arr. Gretcheninow

"Robin Adair".....

"The Day Returns".....

Orchestra:

Overture, "1812".....Tchaikovsky

Announcer: R. F. Palmer.

BIRMINGHAM.

3.0-5.0. THE STATION MILITARY BAND.

March, "Lullaby".....Bach
Overture, "Light Cavalry".....Suppe

Spanish Suite, "La Feria".....Lacoste

ALICE VAUGHAN (Contralto).
"Lament of Isis".....Bantock

"Invocation to the Nile".....Bantock

Dance.
Estr. octo, "Rose Mousse".....Boc

Selection from "The Tales of Hoffman".....Offenbach

Caprice, "Rebours des Bastians".....Kling

Alice Vaughan.
"Seythe Song".....Hamilton Harty (1)

"Sea Wreck".....

Band.
Cornet Solo, "When the Great Red Dawn is Shining".....Sharpe

Morocau, "Chant sans Paroles".....Tchaikovsky

Alice Vaughan.
"Still as the Night".....Bohn

"Here in Quiet Hills".....Carne

Band.
Selection, "Reine de Saba".....Gounod

"Ave Maria".....Bach-Gounod

Overture, "Poet and Peasant".....Suppe

Announcer: A. Pelham.

5.0-5.30.—CHILDREN'S CORNER. S.B. from London.

8.30. THE STATION REPERTORY CHORUS.

Hymn, "Holy, Holy, Holy, Lord God Almighty" (A. and M. 100).

Canon W. J. EASTERBROOK, St. Paul's Church, Warwick: Religious Address.

Hymn, "Bright the Vision That Delighted" (A. and M. 101).

9.0. THE STATION SYMPHONY ORCHESTRA

and
REPERTORY COMPANY.

Conducted by JOSEPH LEWIS

In the Sacred Cantata.

"LAUDA SION" ("Praise Jehovah")

Mendelssohn (11)

Soprano.....GLADYS WHITEHILL

Contralto.....AMY CARTER

Tenor.....INGRAM BENNING

Bass.....JAMES HOWELL

and Chorus.

10.0.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

Concert Relayed from King's Hall Rooms.

3.0. THE WIRELESS AUGMENTED ORCHESTRA.

Conductor, Capt. W. A. FEATHERSTONE.

Military March, "Pomp and Circumstance".....Elgar (1)

Morocau, "Saint d'Amour".....Elgar

3.15. MAURICE COLE (Solo Pianoforte).

Pianoforte Concerto in A Minor.....Grieg

(With Orchestral Accompaniment.)

3.40. Orchestra.

Overture, "Cockaigne".....Elgar

3.50. Maurice Cole.

Scherzo in B Flat Minor.....Chopin

"L'Isle Joyeuse".....Debussy

"Air de Ballet".....Mozart

4.5. THE ROYAL BATH HOTEL ORCHESTRA.

Musical Director, DAVID S. LIFF.

"Valse Triste".....Sibelius

"Chanson Triste".....Tchaikovsky

4.15. Orchestra.

Overture, "Di Ballo".....Sullivan (11)

4.30. The Royal Bath Hotel Orchestra.

"Serenade".....Driffa

David S. Liff (Solo Violin).

"Absent".....Gruniger

The Royal Bath Hotel Orchestra.

Morris Dance, "Shepherd's Hey".....Gruniger

Orchestra.

Scherzo and Finals from Symphony in C Minor.....Beethoven

5.0-5.30.—CHILDREN'S CORNER. S.B. from London.

Oratorio—"St. Paul."

Orchestra.

8.30. Overture to "St. Paul".....Mendelssohn

8.40.—Hymn, "The King of Love, My Shepherd is" (A. and M. 107).

8.45.—The Rev. TOM SYKES, General Secretary of the National Brotherhood Movement: Religious Address.

8.55.—Hymn, "Jesus, Lover of My Soul" (A. and M. 103).

9.0.—"St. Paul" (Cont'd.).....(11)

MARY LOHDE (Soprano).

HAROLD WILLIAMS (Bass).

SYDNEY COLTHAM (Tenor).

DIANA WEBSTER (Contralto).

THE "GEM" CHOIR.

THE WIRELESS ORCHESTRA PA

Under the Direction of Capt. W. A. FEATHERSTONE.

10.0.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

10.15.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-5.0. THE BAND OF H.M. GRENADIER GUARDS.

(By kind permission of Colonel B. N. Sergeant Brooke, C.M.G., D.S.O.)

Conductor, Lieut. G. MILLER.

Vocalist, KENNETH ELLIS.

I. Grand Ceremonial March, "Ich Dien".....A. Williams (1)

Cornet Solo, "The Valley of Laughter".....Sunderman (1)

(Soloist, Mrs. W. West.)

II. Songs.

"The Lute Player".....Graham Peel

"A Song of the North Wind".....Harold Head

III. Suite Symphonique, "Schéhérazade".....(Op. 35).....Rimsky-Korsakov (1)

IV. Songs.

"The Last Leaf".....S. Homer

"Pilgrim's Song".....Tchaikovsky

"Banjo Song".....S. Homer

V. Two Hungarian Dances (Nos. 5 and 6).....Brahms (1)

VI. Introduction and Bridal Chorus from Act III, "Lohengrin".....Wagner

Selection of Welsh Airs.....Arr. F. Godfrey

Announcer: C. H. King.

6.0-5.30.—CHILDREN'S CORNER. S.B. from London.

8.0-10.0. THE CHOIR OF ST. JAMES' CHURCH.

Hymn, "At Even, Ere the Sun Was Set" (A. and M. 20).

Anthem, "Come Unto Me".....Dunlop

Canon MORGAN JONES POWELL, D.D., on "Hospital Funday—How Cardiff Cures for its Sick Citizens."

Hymn, "Thou Thine When the Sick and Dying" (A. and M. 305).

8.40. "Elijah."

An Oratorio

By Mendelssohn

THE STATION SYMPHONY ORCHESTRA.

Conductor: WARWICK BRAITHWAITE.

Soloists:

Elijah.....JOSEPH FARRINGTON

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 47.

WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

Gloucester JOHN PERRY
An Angel DOROTHY CLARK
The Widow ELSIE SUNDABY
Chorus S.W.A. CHOIR
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
10.15.—"Elijah" (Contd.).
10.45.—Close down.
Announcer: E. R. Appleton.

MANCHESTER.

2.0. THE PENDLETON PUBLIC PRIZE BAND.
Conductor, W. ASHWORTH.
March, "Simplicity" Ord Hume (1)
Overture, "Roy Blue" Mendelssohn
Cornet Solo, "L. Ricandello" Cole
(Soloist, T. Whitley.)
Selection, "Faust" Gounod
GEORGE J. JEFFCOCK (Baritone).
"Whatever Is, Is Best" Mermaid Lohr
"Friend" Clara Novello Davies (1)
Band.
Intermission, "Dance Antique" Ord Hume
Descriptive Fantasia, "The Village Blacksmith" Gounod
"Huzza" Dvorak
George J. Jeffcock.
"The Lord is My Light" Allsopp (1)
"Thou'rt Passing Hence" Sullivan
Band.
Selection, "Der Freischütz" Weber
Barcarolle, "Tales of Hoffmann" Offenbach (1)
Excerpts, "March of the Mamelukes" Maceh (1)
Chorus, "Hallelujah" Handel
5.0-5.30.—CHILDREN'S CORNER. S.B. from London.
8.0.—SIDNEY G. HONEY: Talk to Young People.
8.30. THE MARPLE BRIDGE BROTHERHOOD PRIZE CHOIR,
AND BATHERLOW LADIES' PRIZE CHOIR.
Conductor, GEO. H. BOURNE.
Batherlow Ladies' Prize Choir.
"Romance" Gounod (2)
"Shepherd's Dance" Gounod (11)
"Jerusalem" Purdy (2)
"Abent" Mervell (1)
ANNIE HARGREAVES (Contralto).
"The Mission of a Rose" Gounod
"When I Survey" R. H. Wilson (24)
Marple Bridge Choir.
"Calm is the Sea" Poul (2)
"Believe Me, If All" (Old Irish Melody)
"Comrades' Song of Hope" Adolphus Adam (2)
"Two Roses" Werner (2)
Annie Hargreaves.
"The Swallow" Brahms
"In a Child's Small Hand" Engelhardt (1)
Batherlow Ladies' Prize Choir and Marple Bridge Prize Choir.
"Fear Not, O Land" See John Goss
"Hymn to Music" Dudley Buck
"Lullaby of Life" Henry Leslie (11)
"A Love Symphony" Richard Knight
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
10.15.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.0. THE STATION MILITARY BAND.
Conductor, WILLIAM A. CROSSE.
Selection of Music by Gounod.
W. H. ROWE (Bass-Baritone).
"Gentle Lady" ("Don Giovanni") Mozart
"O Star of Eve" ("Tannhäuser") Wagner
PHYLLIS ROWE (Soprano).
"The Letter" Gounod (4)
"What's in the Air To-day?" Eden (4)
"The Stars" Phillips (1)
Band.
Suite, "The Swan" Ansell

W. H. ROWE.
"Now Phœbus Sinketh in the West" Arne
"Honour and Arms" ("Samson") Handel
Band.
Tone Poem, "Finlandia" Sibelius
Phyllis Rowe.
"L'Enfant Prodigue" Debussy
"Butterfly Wings" Phillips
Band.
"Slavonic Rhapsody" Freedman
4.30-5.0.—Interval.
5.0-5.30.—CHILDREN'S CORNER. S.B. from London.
8.30. Lyric Quartette.
Hymn, "Holy, Holy, Holy, Lord God Almighty."
The Rev. D. B. STOTHARD: Religious Address.
Hymn, "Thou in One and One in Three"
Anthem, "By Babylon's Walls" Gounod
Batherlow Evening.
9.0. ARTHUR J. BULL (Solo Cello).
Elegie Frank Bridge
Adagio from Concerto in D Major Haydn
NORAH ALLISON (Soprano).
"Hope," Op. 37 Beethoven
"Nature's Praise of God," Op. 48 Beethoven
"Know'st Thou the Land?" Beethoven
Op. 75 Beethoven
RALPH ELLIOTT (Solo Pianoforte).
1st and 2nd Movements from Sonata in D Minor, Op. 31, No. 2. Beethoven
Arthur J. Bull.
Canzons Bruch
Nora Allison.
"Ah! perfido" ("Egmont"), Op. 85 Beethoven
Ralph Elliott.
3rd Movement from Sonata in D Minor Beethoven
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
10.15.—Close down.
Announcer: G. K. Parsons.

ABERDEEN.

3.0.—THE WIRELESS SYMPHONY ORCHESTRA.
Symphony No. 2 Beethoven
3.30. ALEX. MCCREDIE (Tenor).
"Lend Me Your Aid" Gounod
"The Cloths of Heaven" Dunsin (14)
Orchestra.
3.40. "Andante Con Moto" (Italian Symphony) Mendelssohn
3.50. Alex. McCredie.
"Here in the Quiet Hills" Caron
"Passing By" Purcell
Orchestra.
4.0. "Romance" (4th Symphony) Schumann
4.15. Alex. McCredie.
"Where'er You Walk" Handel (1)
Orchestra.
4.20. "Hungarian Rhapsody No. 1" Liszt
"Farruca" Schubert (1)
5.0-5.30.—CHILDREN'S CORNER. S.B. from London.
8.30. THE WIRELESS QUARTETTE.
"Mozartiana" Tchaikovsky
8.45-9.0.—THE METHODIST CHURCH CHOIR.
Hymn No. 73, "The King of Love My Shepherd" (Methodist Hymn Book).
The Rev. JAMES E. DIXON, B.A. (Crown Terrace Methodist Church: Religious Address).
Hymn No. 620, "Hark, Hark, My Soul, Angelic Songs are Swelling."
9.0-9.45.—Recital of Church Music of the Early English Period.
by
WILLIAM SWAINSON'S CHOIR.
Type (1487-1572).
"Father of All" (2)
"I Will Exalt Thee, O Lord" (2)
Tallis (about 1512-65).
"Hear the Voice and Prayer of Thy Servants" (11)
"If Ye Love Me, Keep My Commandments" (11)

Farrant (1520-80).
"Call to Remembrance" (11)
Byrd (1534-1623).
"Bow Thine Ear, O Lord" (11)
Gibbons (1585-1623).
"Almighty and Everlasting God" (11)
"Hosanna to the Son of David" (11)
Parcell (1658-1693).
"Thou Knowest, Lord, the Secrets of Our Hearts" (11)
"Let My Prayer Come Up Into Thy Presence" (11)
"Remember Not, Lord, Our Offences" (11)
"Thy Word is a Lantern Unto My Feet" (11)
9.45. Quartette.
"Petite Suite de Concert" Coleridge-Taylor
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
10.15. Quartette.
Mosaic on Beethoven Mr. Tuck
10.25.—Close down.
Announcer: H. J. McKee.

GLASGOW.

3.0. Organ Recital.
By HERBERT WALTON.
Relayed from
SPRINGBURN PUBLIC HALL.
Grand "Schiller" March Meyerbeer
Minuet in A Boccherini
Barcarolle Sterndale-Bennett
Concert Fugue in D J. S. Bach
CONSTANCE WILLIS (Contralto).
"Autumn" Allsopp Crompton (1)
"My Dearest Heart" Sullivan (1)
"Fairy Pipes" Brewer (1)
Organ.
"Prayer and Cradle Song"
"Funeral March and Hymn" Guilman
of Seraphs
Adagio non troppo (from 6th) Rheinberger
Allegro con moto Schumann
Intermezzo and Easter Hymn Mascagni
Constance Willis.
"One Morning Very Early" W. Sauerbrun (1)
"Charming Child" Ed. German (11)
"As Ever I Saw" Warlock
Organ.
"Serenade" Schubert-Liszt
"Suite Gothique" Beethoven
(a) Choral; (b) Minuet; (c) Prayer; (d) Toccata.
Organ.
"Valse Triste" Sibelius
"Capriccio" Liszt
Overture, "Tannhäuser" Wagner
5.0-5.30.—CHILDREN'S CORNER. S.B. from London.
8.30. THE PSALMODY QUARTETTE.
Psalm 84 (Tune, "Harrington," No. 69).
8.35.—The Rev. ADAM MACKAY, B.D., of Queen's Park Parish Church: Religious Address.
8.45.—Psalm 67 (Tune, "Selma," No. 161).
8.55. MARGARET THACKERAY (Contralto).
"Planting" Edgar (11)
"At Dawning" Cadman
9.5. ISAAC LOSOWSKY (Solo Violin).
"Chaconne" Fauré
Romance from Hungarian Concerto Joachim
Chanson and Fauré Couperin-Kreisler
Stellenne and Rignodon Francaux-Kreisler
"Hebrew Melody" Achron-Zimbalist
Fantasy, "Carmen" Soriano
9.45.—The Rev. HENRY S. MCCLELLAND, B.A., B.D., on "Scottish Scout Week."
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
10.15. Margaret Thackeray.
"You Are All That is Lovely" A. Woodford-Pinder (1)
"O Mio Fernando" Donizetti
"The Evening Prayer" Coste (15)
10.30.—Special Announcements. Close down.
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 488.

WIRELESS PROGRAMME—MONDAY (June 16th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

4.0-5.0.—Time Signal from Greenwich. Concert: "Some Experiences of a Publisher's Reader," by Agnes Herbert. The Wireless Trio. Songs by Louise Whitlock (Soprano). "The Lore of Precious Stones," by Violet M. Methley.

6.0-6.15.—Children's Letters.

6.15-6.45.—CHILDREN'S STORIES: Saba Story, "The Cat and the Fiddle," by E. W. Lewis. "Treasure Island," Chap. 18, Part 1, by Robert Louis Stevenson.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*

Col. the Rt. Hon. Lord LAMBOURNE, C.V.O.: A Talk on the Centenary of the R.S.P.C.A., of which he is Chairman. *S.B. to all Stations.*

Local News.

7.30-8.0.—Interval.

8.0. **A Wireless Debate.**
Conducted by
THE ST. BRIDE LITERARY AND DEBATING SOCIETY.
Subject: "Is Money a Blessing or a Curse?"
Principal Speakers:—
Chairman: Mr. A. W. MARCHANT.
Opener: Mr. F. V. HALLAM.
Opposer: Mr. R. WILLIAMSON.
Miss M. OAKER. Miss H. WOOLVERTON. Mr. G. E. MUSGRAVE. Mr. F. D. DOWNTON.

8.50. **Hours with Living British Composers.**
Frank Bridge.

THE ENGLISH STRING QUARTETTE.
(MARJORIE HAYWARD, EDIN VIRGO, FRANK BRIDGE, IVOR JAMES.)
ETHEL HOBDDAY (Solo Pianoforte).

Phantasy String Quartette.
Piano Solo.

"Valse Capricieuse."
"The Dew Fairy."
"Fireflies."
"Three Idylls" for String Quartette (Nos. 2 and 3).

Quintette for Pianoforte and Strings, Movement 2.

Arrangements of Melodies for String Quartette. (a) "The London-London Air"; (b) "Sally in Our Alley"; (c) "Cherry Ripe."

9.55.—"From My Window," by Philson.

10.0.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*

Sir WILLIAM HENRY BRAGG, K.C.B., F.R.S., D.Sc., Director of the Royal Institution, on "The Nature of Crystals—Ice and Snow." *S.B. to all Stations.*

Local News.

10.35.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra, conducted by Paul Rimmer.

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S. Topical Horticultural Hints.

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—KIDDIES' CORNER.

6.30-6.45.—"Teens" Corner: Uncle Felix on "Naval History."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Lord LAMBOURNE. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

Military Band Programme.

8.0. THE BAND AND PIPERS OF H.M. 1ST BATTN. THE SEAFORTH HIGHLANDERS.

By kind permission of Lt.-Col. H. F. Baillie, D.S.O., and Officers.

Conductor: EDWARD GRAYSON.
Bridal March and Introduction to Act III of "Lohengrin" Wagner
Overture, "Egmont" Beethoven
Suits (by the Pipers).
Excerpts from Tchaikovsky's Works.

8.45. JAY KAYE (Entertainer).

Impressions of the late Dan Leno.
9.0.—Major VALENTINE BAKER: Historical Travel Talk, "The Life of the Native in New Guinea, and a Few Words Regarding Cannibals."

9.15. Band.

"Two Hindoo Pictures" Hansen and Lotter Suite (by the Band and a Piper).
(Solo Piper: Pipe-Major J. Haywood.)
Selection, "Lilac Time" Schubert
Highland Patrol, "The Wee Macgregor" Ramsay

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Sir WILLIAM H. BRAGG. *S.B. from London.*

Local News.

10.35. Jay Kaye.

Further Impressions of the late Dan Leno.

10.50. Band.

Selections of Scotch Airs (by the Pipers).
Xylophone Solo, "Sparks" Alford
(Soloist: Musician J. Eaplin.)
Morceaux, "Villanelle" Del Aquia
(Solo Clarinet: Musician Mackay; Solo Saxophone: Musician Eaplin.)

"Parade of the Tin Soldiers" Jessel
Regimental March.

11.20.—Close down.
Announcer: A. Pellam.

BOURNEMOUTH.

3.45-5.15.—Vera Norton (Mezzo-Soprano) Edward Hill (Baritone), Marjorie Seaton (Contralto). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director: DAVID S. LIFF.) Talks to Women.

6.15-6.15.—KIDDIES' HOUR.

6.15-6.45.—Schools' Hall Hour: F. W. Lawrence, A.C.P., on "Ancient Peoples—Persians."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Lord LAMBOURNE. *S.B. from London.*

Local News.

7.30-8.30.—Interval.

8.30. The Band of H.M. Grenadier Guards.

By Permission of Col. B. K. Sergison Brooks, C.M.G., D.S.O.

Director of Music: Lieut. G. MILLER.
"Symphonie Pathétique" Tchaikovsky
(a) Andante con Moto; (b) Allegro con Cracis; (c) March; (d) Adagio Lamentoso.

9.0. SYDNEY COLTHAM (Tenor).

"To Mary" M. V. White (1)
"O Vision Enchanting" Thomas (1)
(Accompanist: Charles Leeson.)

9.0. Band.

Overture in C, "In Memoriam" Sullivan (11)
Descriptive Fantasia, "In the Cloisters" Torrance (1)

Impromptu in A Flat Chopin

9.30. A. E. FARNELL-WATSON
(Solo Pianoforte).

Scherzo in B Minor Chopin
Sydney Coltham.

9.30. "The Fairie Song" ("The Immortal Hour")
Houghton (14)

"In the Silent Night" Bacharach (14)

9.40. Band.

"Cherise Espagnole" Rimsky-Korsakov
Duet for Clarinet and Oboe, "Villanelle" Del Aquia

Soloists: Sgt. J. Harlow (Oboe), and Sgt. E. Matthews (Clarinet).

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Sir WILLIAM H. BRAGG. *S.B. from London.*

Local News.

10.35. Sydney Coltham.

"At Dawning" Cadman (1)
"I Pitch My Caravan" Coates

10.40. A. E. Farnell-Watson.

"Cordoba" ("Chants d'Espagne") Albanis
Valse in A Flat Musiniowski
Band.

10.45. 2nd Suite from "Peer Gynt" Grieg
(a) Ingrid's Lament; (b) Dance; (c) Storm at Sea; (d) Solveig's Song

Gies, "The Chough and Cow" Bishop

11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—Palkman and his Orchestra, relayed from the Capitol Cinema.

5.0-5.45.—"6 WAS" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.

5.45-6.30.—THE HOUR OF THE "KIDDIE WINKS."

6.30-6.45.—"How to Think" (IV.), by a Psychologist.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Lord LAMBOURNE. *S.B. from London.*

Local News.

7.30.—Lt.-Col. C. WEAVER PRICE, M.C., Brecon, on "Bees."

7.45-8.0.—Interval.

Blue Water Evening.—I.

Arranged and Written by E. R. APPLETON

8.0. S.S. Wavelength leaves Cardiff on an Adventurous Voyage.

Synopsis.

S.S. Wavelength, having set out from Cardiff with many hearty "Farewells," the efforts of the Quayside Band playing "Farewell to Thee, O Wales," become less obvious. Sentimental members of the crew conceal their handkerchiefs, whilst one or two others are caught removing cotton-wool from their eyes.

There are many signs of an interesting voyage. A notable singer (Kenneth Ellis) is aboard. The crew have all passed the Folk Song Director's tests in the staging of Sea Shanties. The captain knows his job and can tell a good tale. The stewards are friendly, the cargo is offensive; and a young and beautiful lady passenger (Grace Hancock) finds in the chief officer (Sidney Evans), who is nearly as young as herself, qualities which had previously been ignored.

For some time all is well. A few Sea Shanty tests are carried out, though the listeners remaining till the end are both more interested in each other. Later in the day an appreciative audience listens to an impromptu concert in the saloon. But tragedy is not far distant. A storm arises; an S.O.S. signal is received, and the crew perform the gallant deeds expected of them. Finally we hear the reunion of the lovers and some joyful music of thanksgiving after the storm.

Incidental Music by the Station Orchestra.

Andantino Lennox (11)

Serenade from "Suite Venetienne" Reel (11)

"Benedictus" Mackenzie (11)

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Sir WILLIAM H. BRAGG. *S.B. from London.*

Local News.

10.35.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.
Announcer: W. N. Settle.

A number against a musical item indicates the nature of its publisher. A key list of publishers will be found on page 63.

WIRELESS PROGRAMME—MONDAY (Continued from the facing page.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

MANCHESTER.

2.30-3.0.—MAINLY FEMININE.
3.30-4.30.—Concert by the "2ZY" Quartette.
5.40.—Farmers' Weather Forecast.
5.45-6.0.—Children's Letters.
6.0-6.30.—CHILDREN'S CORNER.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Lord LAMBOURNE. *S.B. from London.*
Local News.

7.30-8.0.—Interval.
8.0.—THE BAND OF THE 3RD BATT. H.M. CHESHIRE REGIMENT.
Conductor: PAT RYAN.
March, "Wellington" *Rehle* (1)
Overture, "Rosamunda" *Schubert*
Selection, "The Belle of New York" *Kerker*
HARRY BURLEY (Baritone).
"Ein Ton," Op. 3, No. 3 *Cornelius*
"Homage" *Cecil Maan* (10)
JEAN GORDON (Entertainer).
"I've Turned Devonshire Down"
Gray and Sterndale-Bennett (13)
"Maggie! Yes, Ma!"
Moore and Tucker (7)

8.45.—ALBERT CHIPPINDALE will tell "The Story of the Post."

9.0.—Band.
Entr'acte, "Saut d'Amour" *Elgar*
"Hungarian Rhapsody," No. 2 *Liszt*
Waltz, "Gold and Silver" *Lehar*
Harry Burley.
"She is Far From the Land" *Lambert*
"The Gentle Maiden"
Old Irish Air (arr. *Somervell*)
Jean Gordon.

"Sittin' in a Corner"
Kahn and Meyer (3)
"Turned Up" (by Special Request)
Rule and Canting (6)

Band.
"Three Blind Mice" *Latter*
Selection, "Chu Chin Chow" *Norton*

10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Sir WILLIAM H. BRAGG. *S.B. from London.*
Local News.

10.35.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.
Announcer: V. H. Goldsmith.

NEWCASTLE.

3.45-4.45.—Concert: Beatrice Wilson (Solo Pianoforte), R. J. Gasken (Tenor), R. Mark (Solo Cello).

4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. The Rev. Arthur Robins on "Dickens and the Child at Home."

5.15.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: Mr. A. Rae, M.A., on "The Moon and the Planets."

6.45-6.50.—Farmers' Corner.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Lord LAMBOURNE. *S.B. from London.*
Local News.

7.30-8.0.—Interval.

Popular Evening.

8.0.—THE STATION ORCHESTRA.
Conductor: WILLIAM A. CROSSE.

March, "Coronation Bells" *Partridge*
Overture, "Norma" *Belletti*
EVELYN LONGSTAFFE (Contralto).
"The Glory of the Sea" *Sanderson* (1)

"When All Was Young" *Gounod*
G. T. EDMINSON (Tyne-side Entertainer).
"Jackie Tries Canvassing" *Robson*

Orchestra.
Selection, "Ballad Memories" *Wood*
Evelyn Longstaffe.

"My Son" *Del Rio*
"The Enchantress" *Haiten*

Orchestra.
"Serenade" *Taylor*

"Studenti" *Bucalossi*
O. T. Edminson.

"Jackie as Best Man" *Robson*
Orchestra.

Selection of Welsh Melodies *Myddleton*
9.30-10.0.—Interval.

10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Sir WILLIAM H. BRAGG. *S.B. from London.*
Local News.

10.35.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

3.30-4.30.—Dance Afternoon by The Wireless Quartette and John Carrodus (Baritone).

4.30-5.0.—WOMEN'S CORNER.
5.0-5.30.—CHILDREN'S CORNER: Games Evening.

7.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Lord LAMBOURNE. *S.B. from London.*
Local News.

7.30-8.0.—Interval.

8.0.—Girl Guides' News Bulletin. Boy Scouts' News Bulletin: Capt. Hall, M.C., on "Camp Kit."

8.30.—EDWARD LEER (Tenor).
"I Hear You Calling Me" *Marshall* (1)

"My Dreams" *Toot*
8.40.—CONSTANCE WILLIS (Contralto).
"In Summer Time on Bredon" *Peel* (1)

8.45.—"THE INTRUSION OF NANCY."
A Little Play in Scots by John M. Smith.
Buncle

Characters:
David Birse (The Cobbler of Whinnyside)
R. E. JEFFREY

Willie Gunn (The Village Baker)
G. B. HARVEY

Thomas Tosh (A Crofter)
A. M. SHINNIE

Wattie (The Cobbler's Apprentice)
R. G. McCALLUM

Margaret Brown (Dressmaker)
EDITH BRUCE

Nancy Burns (Farmer's Daughter)
CHRISTINE CROWE

Act I—Scene 1. David Birse's Cobbler's Shop.
Scene 2. Margaret Brown's Cottage.

Act II. Parlour at Maines.
Produced for Broadcast by

JOYCE TREMAYNE.
Constance Willis.

0.45.—"Sappho Ode"
"The Sandman" *Brahms* (4)

"The Forge"
10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Sir WILLIAM H. BRAGG. *S.B. from London.*
Local News.

10.35.—Edward Leer.
"Atlas"
"A Serenade" *Schubert* (11)

"The Apparition"
11.30.—Close down.

WAVE-LENGTHS AND CALL SIGNS.

ABERDEEN (ZBD)	-	-	495 Metres
BIRMINGHAM (5IT)	-	-	475 "
GLASGOW (SSC)	-	-	430 "
NEWCASTLE (SNO)	-	-	400 "
BOURNEMOUTH (GBM)	-	-	365 "
MANCHESTER (2ZY)	-	-	375 "
LONDON (2LO)	-	-	365 "
CARDIFF (5WA)	-	-	351 "
PLYMOUTH (SPY)	-	-	335 "
EDINBURGH (2EH)	-	-	325 "
SHEFFIELD (6FL)	-	-	303 "
LIVERPOOL (6LV)	-	-	-

10.40.—Constance Willis.
"Ye Who Love Power" ("Figaro"
Mozart (11)

"Flower Song" ("Fanet") *Gounod* (1)

10.50.—Edward Leer.
"Strange Harmony of Contrasts"
"When the Stars were Brightly
Shining" *Puccini*

11.0.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

3.30-4.30.—Popular Afternoon by the Wireless Quartette and Charles Davis (Baritone).

4.45-5.15.—TOPICS FOR WOMEN: Topical Afternoon.

5.15-6.0.—THE CHILDREN'S CORNER:
Letter Competition Results. "Sing
Song" with Auntie Cyclone.

6.0-6.5.—Weather Forecast for Farmers.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Lord LAMBOURNE. *S.B. from London.*
Local News.

7.30-7.45.—Interval.

7.45-8.0.—Capt. G. H. BROWN, on "Wind
and Weather."

Popular Night.

"The true comfort that remained for men,
and that embodied and gave reality to
their conquering struggle against every
despair, was surely Song.—*Belloc*

8.0.—THE STATION ORCHESTRA.
Conducted by ISAAK LOBOWSEY.

Overture, "The Flying Dutchman"
Wagner

8.12.—ROBERT LANGMUIR (Baritone).
"March of the Cameron Men"
Traditional

"Eriksay Love LRs" *Kennedy-Fraser* (1)

8.22.—THE HELENSBURGH PIPE BAND.
March, "The Braemar Highlanders."
Strathspey, "Brig of Perth."
Reel, "Loch Tay-side."

8.28.—Lt.-Col. NORMAN MACLEOD, C.M.G.,
D.S.O., on "Clan Sentiment."
Pipe Band.

8.39.—March, "The Bonawe Highlanders."
Strathspey, "Balmoral Castle."
Reel, "Jack Wilson."

8.46.—AUGUSTUS BIDDIE will give his
Second Lecture Recital on "The Speak-
ing Voice." He will also entertain you
with some Humorous Scotch Stories.

9.15.—MAY L. SMYLLIE (Gaelic Soprano).
"Cumha na h'Oighe" *Celso MacPherson*
(By Special Request.)

"Gum Chroch gun Aighean" ("The
Tochterless Lass") *Old Gaelic*

9.23.—ANDREW CUNNINGHAM, Scottish
Football Internationalist, and of Glasgow
Rangers Football Club, on "Scottish
Scout Week."

9.32.—Robert Langmuir.
"Captain Mac" *W. Sanderson* (1)

"Father O'Flynn" *C. V. Stanford* (1)

9.40.—Orchestra.
"Dance of the Hours" ("La Gioconda")
Wagner

9.47.—May L. Smyllie.
"The Auld House" *Traditional*
"Crodh Chlainn" ("Cullin's Cattle")
Old Gaelic Song

10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Sir WILLIAM H. BRAGG. *S.B. from London.*
Local News.

10.35.—THE SAVOY BANDS. *S.B. from London.*

11.20.—Special Announcements. Close down.
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the source of its publisher. A key list of publishers will be found on page 471.

WIRELESS PROGRAMME—TUESDAY (June 17th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

LONDON

1.0-2.0.—Time Signal from Big Ben. Concert: The Wireless Trio and Evelyn Arden (Mezzo Soprano).

4.0-5.0.—Time Signal from Greenwich. Concert: Miss Gladys Cooper in an interview at "2LO" by Miss Mary Kingdom. Organ and Orchestral Music relayed from the Shepherd's Bush Pavilion. "Holidaying in London," by Yvonne Clouet.

6.0-6.15.—Children's Letters.

6.15-6.45.—CHILDREN'S STORIES: "The History of Whittington," Part I, adapted by Andrew Lang. "Early Ships and their Navigators," by W. J. Bassett-Lowke, Songs by Dennis Noble (Bari-tone).

6.45-6.55.—An Appeal on behalf of The Ivory Crisis.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST, S.B. to all Stations.

A FRENCH TALK under the auspices of L'Institut Français. S.B. to all Stations. Local News.

7.30-8.0.—Interval.

Operatic Programme.

8.0. "AIDA," Act I. (Verdi), played by the British National Opera Company. Relayed from His Majesty's Theatre, London. S.B. to all Stations.

9.0 (approx.). A Comedy Interlude by LESLIE ROSS and NANCIE HANTON S.B. to all Stations.

9.15 (approx.).—"AIDA," Act II. S.B. to all Stations.

10.5.—2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. S.B. to all Stations.

Topical Talk. S.B. to other Stations. Local News.

10.30. Half-an-Hour of Humour by WILLIE ROUSE, PHILIP MIDDLEMISS and

BERTHA WILLMOTT (The Comedy Girl with a Voice).

11.0.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Station Piano Quintette. Conducted by Frank Cartell.

4.30-5.0.—Agricultural Corner: G. C. Ough, R.Sc.

5.0-5.30.—WOMEN'S CORNER: Station Piano Quintette.

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—KIDDIES' CORNER.

6.30-6.45.—"Teens' Corner: Dr. Ratcliffe—Pre-historic Talk, "The Coming of Metals."

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

FRENCH TALK. S.B. from London.

Local News.

7.30-8.0.—Interval.

8.0.—"AIDA," Act I. S.B. from London.

9.0 (approx.).—LESLIE ROSS and NANCIE HANTON. S.B. from London.

9.15 (approx.).—"AIDA," Act II. S.B. from London.

10.5.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

10.15.—D. STANLEY FRANCIS on "Forestry."

10.35 KENNETH ELLIS (Bass).

"Three Candlelight Songs" Sharpe
(a) "Candlelight"; (b) "The Copper
Opium Bowl"; (c) "The Old Brass
Candlestick."

"Light o' Stars" Sawyer

10.45.—AERBUT PAERKS will say a few words.

10.55. Kenneth Ellis.

Song Cycle, "Old Furniture" ... Arundale
"The Dip" Shaw

11.15.—Close down.

Announcer: A. Pelham.

BOURNEMOUTH.

3.45-5.15.—Gertrude Newson (Soprano), Orpheus Trio: H. L. Gibson (Flute), R. G. Somers (Oboe), Charles L. Leeson (Piano). Gerald Kaye (Tenor). Talks to Women.

5.15-6.15.—KIDDIES' HOUR.

6.15-6.45.—Scholars' Half-Hour: E. Povah on "Photography—Negatives."

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

FRENCH TALK. S.B. from London.

Local News.

7.30.—WILLIAM COWPER, M.A., on "Some of the Joys of Sailing and Cruising"

7.45-8.0.—Interval.

8.0.—"AIDA," Act I. S.B. from London.

9.0 (approx.).—LESLIE ROSS and NANCIE HANTON. S.B. from London.

9.15 (approx.).—"AIDA," Act II. S.B. from London.

10.5.—NEWS and WEATHER FORECAST. S.B. from London.

Topical Talk. S.B. from London.

Local News.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," B-11, Southampton Street, Strand, W.C.2

LETTERS FOR THE B.B.C. containing programme suggestions or criticisms should be sent to the Organiser of Programmes, 3, Savoy Hill, W.C.2.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes and the technical problems relating to their transmission.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher B-11, Southampton Street, Strand, London, W.C.2.

10.30. JOSEPH FARRINGTON (Bass).

Recit., "I Rage, I Melt, I Burn" ... ("Arise and Handel
Aria, "O Ruddy" ... ("Galatea") (11)
than the Cherry")

"The Curfew" Monk Gould

10.40. THE WIRELESS ORCHESTRA.
Conductor: Capt. W. A. FEATHERSTONE
Selection, "La Boutique Fantasque"
Rovani-Neapigli

10.50. Joseph Farrington.

"Largo al Factotum" ("H. Barbieri")
Rovani (15)

"In Summer Time on Dresden" Graham Peel
(With Orchestral Accompaniment.)

11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—The Station Trio. Marguerite Davis (Soprano).

5.0-5.45.—"SWA'S" - FIVE O'CLOCKS" Vocal and Instrumental Artists. Jay Kaye (the Dan Loco of wireless). Talks to Women. Weather Forecast.

5.45-6.30.—THE HOUR OF THE "KIDDIE-WINKS"

6.30-6.45.—"How to Write—(V.) On Writing Stories, Articles and Essays," by Guy Pocock.

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

FRENCH TALK. S.B. from London. Local News.

7.30-8.0.—Interval.

8.0.—"AIDA," Act I. S.B. from London.

9.0 (approx.).—LESLIE ROSS and NANCIE HANTON. S.B. from London.

9.15 (approx.).—"AIDA," Act II. S.B. from London.

10.5.—NEWS and WEATHER FORECAST. S.B. from London.

Mr. RICHARD TRESEDER, F.R.H.S., on Gardening.

Local News.

10.30.—Close down.

Announcer: C. H. King.

MANCHESTER.

2.30-3.0.—MAINLY FEMININE.

3.30-4.30.—Lecture on the Development of Opera by Moses Baritz—(III.) "Rossini to Donizetti."

5.40-5.45.—Farmers' Weather Forecast.

5.45-6.0.—Children's Letters.

6.0-6.30.—CHILDREN'S CORNER.

6.30-6.55. FLORENCE GAUNT (Contralto).
Song Cycle, "Over the Bim of the Moon"
Head (1)

"Sea Wrack" Harty (1)

"Mélisande in the Wood" Goetz

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

FRENCH TALK. S.B. from London.

Local News.

7.30-8.0.—Interval.

8.0.—"AIDA," Act I. S.B. from London.

9.0 (approx.).—LESLIE ROSS and NANCIE HANTON. S.B. from London.

9.15 (approx.).—"AIDA," Act II. S.B. from London.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 493.

WIRELESS PROGRAMME—TUESDAY (Continued from the facing page.)

The letters S.B. printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

10.5.—NEWS and WEATHER FORECAST
S.B. from London

Local News

11.30.—W. F. BLETCHER Expanses in Spanish to the U.L.C.I.: Spanish Talk

11.45.—Close down.

Announcer: Victor Smythe

12.00.—MUSIC

12.15.—Concert: Laure Lake (Soprano), William F. Bletcher (Saxophone), J. Davies (Baritone)

12.45.—WOMEN'S HALF HOUR Talk: "Dr. Elsie Inglis"

1.15-1.30.—CHILDREN'S CORNER

1.30-1.45.—Scholar's Half Hour

1.45-1.55.—Farmers' Corner

2.0.—NEWS and WEATHER FORECAST
S.B. from London

FRENCH TALK S.B. from London

Local News

2.30-2.45.—Interval

2.45.—"AIDA," Act I. S.B. from London

3.0 (approx.)—LESLIE ROSS and NANCIE HANTON. S.B. from London

3.15 (approx.)—"AIDA," Act II. S.B. from London

3.45.—NEWS and WEATHER FORECAST
S.B. from London

Topical Talk S.B. from London

Local News

4.0.—Close down.

Announcer: E. L. Oubins

4.15.—MUSIC

4.30-4.45.—Operatic Afternoon by the Wireless Quartette and P. Wynnes Clugna, Baritone

4.50-5.0.—WOMEN'S HALF HOUR Music: P. M. Miller, of Melbourne A Little Talk on "Australia"

5.15-5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: King Street Festival Choir in Prize-winning Chorus

5.40-5.55.—G. H. WESTER on "Batsman ship" (Cricket Series No. 8)

6.0.—NEWS and WEATHER FORECAST
S.B. from London

FRENCH TALK S.B. from London
Local News

7.30.—D. G. MINRO, M.A. F.R.S. of the North of Scotland College of Agriculture on "Crop Husbandry" (No. 2 of Series, Agricultural Notes)

8.0.—"AIDA," Act I. S.B. from London

8.0 (approx.)—LESLIE ROSS and NANCIE HANTON S.B. from London

8.15 (approx.)—"AIDA," Act II. S.B. from London

9.0.—NEWS and WEATHER FORECAST
S.B. from London

Topical Talk S.B. from London

Local News

10.30.—WILLIAM MURDOCH Piano Recital

"Preludes" Op. 23, Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Valse in E Major, Op. 23, No. 1

Periods in G Major, Op. 23, No. 2

Prelude in G Major, Op. 23, No. 3

"Mark, Hack the Luck" Schubert-Liszt

Prelude in D Flat Major, Op. 23, No. 4

10.55.—J. H. FREY: "The Eye of Water" (No. 1 of June 1917)

11.2.—Close down

Announcer: A. M. Blamie

11.30.—MUSIC

11.30-11.45.—Feature Afternoon: Norman Austen's Musical Moment relayed from La Scala Picture House

11.45-12.0.—The Wireless Quartette and Helen O. Campbell (Contralto)

12.0-12.15.—TOPICS FOR WOMEN

12.15-12.30.—THE CHILDREN'S CORNER Our Weekly Forty-Five Minutes with the Smaller Children

12.30-12.45.—Weather Forecast for Farmers

12.45-1.0.—The Right Rev. Professor GEORGE M. LIGAN, D.D., D.C.L., on "Scottish Scout Week"

1.0-1.15.—FRANCY GORDON, Mus. Rec., L.R.A.M., on "Why and What is Music?"

1.15.—NEWS and WEATHER FORECAST
S.B. from London

FRENCH TALK S.B. from London

Local News

7.30.—Rev. F. WAID BRUCE & BK on "Assurance"

7.45-8.0.—Interval

8.0.—"AIDA," Act I. S.B. from London

8.0 (approx.)—LESLIE ROSS and NANCIE HANTON. S.B. from London

8.15 (approx.)—"AIDA," Act II. S.B. from London

10.5.—NEWS and WEATHER FORECAST
S.B. from London

Local News

10.20.—THE STATION ORCHESTRA Conducted by ISAAC LUSOWSKY Selection, "Monsieur Benoit's" Messenger

10.35.—EDWARD LEEB Tenor

"To Thine Will I Sing"

"Blossoms on the Hillside"

"Go Down, Moses"

"Swing Low, Sweet Chariot"

Orchestra

"Spanish Suite"

Concert Valse, "L'Estudiantina" Waldteufel

11.0.—Special Announcements. Close down.

Announcer: Herbert A. Carruthers

A number against a musical item indicates the name of the publisher. A list of publishers will be found on page 131.

EVENTS OF THE WEEK.

SUNDAY, JUNE 15th.

LONDON 9.0 Light Symphony Programme

BIRMINGHAM 9.0 Mendelssohn's Sacred Cantata "Lauda Sion"

CARDIFF 2.8 Band of H.M. Grenadier Guards

CARDIFF 3.40 Mendelssohn's "Elijah"

NEWCASTLE 9.0 Beethoven Evening

BOURNEMOUTH 8.30 Mendelssohn's Overture "St Paul"

ABERDEEN 9.45 Recital of Church Music of Early English Periods

MONDAY, JUNE 16th

LONDON 8.5 A Wireless Debate, Subject "Is Money a Blessing?"

LONDON 8.50 Frank Bridge Programme

CARDIFF 8.0 Blue Water Evening

BOURNEMOUTH 8.20 Band of H.M. Grenadier Guards

TUESDAY, JUNE 17th.

LONDON 8.0 "Aida," Acts I and II, Verdi, played by the B.N.O.C., relayed from His Majesty's Theatre. S.B. to all Stations

ABERDEEN 10.30 Pianoforte Recital by William Murdoch

WEDNESDAY, JUNE 18th.

LONDON 8.0 An Evening of Army Reminiscences

BIRMINGHAM 8.0 Classical Night

NEWCASTLE 8.0 Town Hall Concert

GLASGOW 8.0 Grieg Night, with William Murdoch (Solo Pianoforte)

ABERDEEN 9.10 Pianoforte Lecture Recital by A. M. Henderson

THURSDAY, JUNE 19th

LONDON 10.0 "The Mastersingers," Act III Wagner, played by the B.N.O.C., relayed from His Majesty's Theatre. S.B. to all Stations

CARDIFF 8.0 "King Lear" (Shakespeare)

NEWCASTLE 9.0 Pianoforte Recital by William Murdoch

BOURNEMOUTH 7.35—"Lash Kishna" a Play in 4 Acts by McLellan

GLASGOW 8.20 Lecture Recital on Scots Poets in the Vernacular, by Ninian McWhannell

FRIDAY, JUNE 20th

BIRMINGHAM 8.0 Band of H.M. Grenadier Guards

MANCHESTER—Old English Vocal Concert and Pianoforte Recital by William Murdoch

GLASGOW 8.55 Sir Harry Lauder on "Scottish Scouts Week"

ABERDEEN 9.10 Grand Opera in Miniature "The Marriage of Figaro" (Mozart)

SATURDAY, JUNE 21st.

LONDON 9.30—Special Transmission from the British Empire Exhibition. S.B. to all Stations

BIRMINGHAM—William Murdoch (Solo Pianoforte)

BOURNEMOUTH 8.20—Voting Night

GLASGOW 8.30—Lt.-Gen. Sir Robert Baden-Powell, speaking at the Chief Scout's Rally

WIRELESS PROGRAMME—WEDNESDAY (June 18th.)

The letters S.B. printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

4.0-6.0.—Time Signal from Greenwich. Concert: Light Music by the Wireless Orchestra, Conducted by Dan Godfrey. Junior Songs by Owen Godfrey (Soprano). "Parliamentary Bills Affecting Women and Children," by a Non-Party Woman. "A General Tour of Wembley," by Constance Coventry.

6.0-6.15.—The Iron Lovers.

6.15-6.45.—CHILDREN'S STORIES. With Fred Fisher's Musical Talk, "Mason Pictures." Illustrations by the Wireless Orchestra.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. S.B. to all Stations.

ARCHIBALD HADDON the B.R.C. Dramatic Critic; "News and Views of the Theatre." S.B. to all Stations.

Local News.

7.30-8.0. Interval.

An Evening of Army Reminiscences.

Song, Story and Chorus arranged for Broadcasting by FLOYD MERRIMAN, and Presented by

THE ROOSTERS CONCERT PARTY

Assisted by

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, J. Junr.

8.0. A.—BLIGHTY

1. Reveille—Physical Jerks and Cookhouse.

2. "Fall In!" The Sergeant Major has his innings. Song, "The Company Sergeant Major" (Soprano).

3. A Route March. Songs on the Road, "Tippertory," "Farmer's Boy," "John Brown's Knappeck," "Poor Old Joe," etc.

4. Kit Inspection—An Original "Roosters" Burlesque.

5. Rest Time. A few Army Jokes and a Glossary of Army Slang.

6. In a Y.M.C.A. Tent—A Typical Concert.

7. "Last Post" and "Lights Out."

B.—ACTIVE SERVICE

1. France—Scenes from the Trenches.

2. The Italian Front.

3. The Eastern Campaign.

4. A "Roosters" Sketch—"Sick Parade," Letters Up.

6. Blighty Again.

10.0.—TIME SIGNALS FROM GREENWICH and BIG BEN, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. S.B. to all Stations.

The Week's Work in the Garden by The Royal Horticultural Society. S.B. to other Stations.

Prof. A. J. IRELAND on "Wellington and Napoleon at Waterloo." S.B. to other Stations.

Local News.

10.35.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.

11.30.—Close down.

Announcer J. E. Dodgson.

MINOR STATIONS.

8.30-4.30.—Lovelock Picture House Orchestra. Conductor—Paul Rimmer.

8.0-8.30.—WOMAN'S CORNER. Lieut. A. E. Story, R.N.V.R., on "The Nation's Food Supply."

8.30-9.0. Agricultural Weather Forecast.

6.35-6.50. News and Weather Forecast.

8.30-6.45. "The Corner Captain Cattle on Princes."

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

ARCHIBALD HADDON. S.B. from London.

Local News.

7.30-8.0. Interval.

Classical Programme.

8.0. THE STATION SYMPHONY ORCHESTRA

Conducted by JOSEPH LEWIS.

Overture, "Oleona" Weber

Concerto in A Minor for Piano and Orchestra, Opus 16 Grieg

(Solo Pianoforte, NIGEL DALLAWAY)

André VAUGHAN (Coprato).

"Voca d. donna" La Gioconda Ponchielli

Orchestra.

Suite, "Russian Sketches" Bartok

(a) At the Fair (b) Mazurka; (c) Polka, (d) Waltz; (e) Locomotive Dance.

RAHOLU CASEY (Baritone)

"Frisco (The Masked Ball)" Verdi (1)

Orchestra

"Invitation to the Waltz" Weber

Alice Vaughan.

"Cho Fero" Gluck

Harold Casey

"Even Bravest Heart" ("Faust") Gounod

Orchestra

Introduction and Ballet Music to "Bodley"

Orchestra

10.0. NEWS and WEATHER FORECAST. S.B. from London.

Local News.

H. C. LACEY M.P.E. (Secretary of the Shakespeare Memorial Theatre, Stratford-on-Avon), on "The Charm of Shakespeare's Avon."

10.35. THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

Announcer: A. Polham

ENTERTAINMENT.

3.45-5.15.—Ethel Rowland (Solo Pianoforte)

THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from Kings

Had Rooms. (Musical Director, DAVID

S. LIME) Talks to Women.

5.15-5.30. KIDNAPERS' HOUR

6.15-6.30. Scholars' Half Hour: B. M. Clark

Is Sec. on "Incandescent Electric Lamp"

7.0. NEWS and WEATHER FORECAST. S.B. from London.

ARCHIBALD HADDON. S.B. from London.

Local News.

7.30-8.30. Interval.

Variety Night.

8.30. THE WIRELESS ORCHESTRA.

Selection, "The Happy Day"

Selection, "The Happy Day"

8.45. JAY KAYE (Entertainer)

In Impressions of the late Dan Leno.

8.55. PHYLLIS LORIE and ROBERT

In an Original Sketch.

"A VENETIAN NOCTURNE."

(Phyllis Lorie,

Incidental Music by Joseph Swope.

Carlton Music

Orchestra

9.15. "An Evening in Toledo" Schmeling

(a) Berchada; (b) Spanish Dance.

9.30. Jay Kaye.

Impressions of the late Dan Leno.

9.40. CLIVE DON RAYNOR and DOROTHY HAYWOOD.

In a Humorous Dialogue.

"THE INTERPRETATION OF THE CREATURE"

(Clive Don Raynor)

10.0. NEWS and WEATHER FORECAST. S.B. from London.

Royal Horticultural Society Talk. S.B. from London.

Prof. A. J. IRELAND. S.B. from London.

Local News.

10.35.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

Announcer: John H. Raymond

THEATRE.

3.0-4.0. Falkman and his Orchestra, relayed from The Capitol Cinema.

5.0-5.45. "5 WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists, including Joseph Farrington (Bass). Talks to Women. Weather Forecast.

5.45-6.30. —THE HOUR OF THE "KIDNAP WINKS."

6.30-6.45. —"How to Draw (V.)—Help to Picture Making."

7.0. NEWS and WEATHER FORECAST. S.B. from London.

ARCHIBALD HADDON. S.B. from London.

Local News.

7.30-8.0. Interval.

The Magic Carpet. XV

8.0. The Magic Carpet Will Make a Flight to NEW ZEALAND.

The MAJOR DANFEY

Comrades are invited to be ready for the journey at 8.0 precisely: the Carpet will finish its flight at 9.30 p.m.

A Singer, NORA DEI MARR (Soprano), and THE STATION OF LONDON, will accompany the party.

Next Wednesday: A Trip to Sweden.

1st HERR KALLIN, Consul General for Sweden.

9.30. Orchestra.

Selection, "Oberon" Weber

Overture, "May Day" Wood

9.45. Songs.

"Fairy Pipers" Brewer (1)

"Dear Heart" Tito Muffin

10.0.—NEWS and WEATHER FORECAST. S.B. from London.

Royal Horticultural Society Talk. S.B. from London.

Prof. A. J. IRELAND. S.B. from London.

Local News.

10.35. THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

Announcer: C. H. Eng.

THEATRE.

2.30-3.0.—MAINLY FEMININE

3.30-4.30.—Concert by Ethel Rowland, R. Stanley (Tenor), Laura (Soprano), (Baritone), Frank Foxon (Entertainer).

5.40-5.45.—Farmers' Weather Forecast

5.45-6.0. Children's Letters.

6.0-6.30. CHILDREN'S CORNER

7.0. NEWS and WEATHER FORECAST. S.B. from London.

ARCHIBALD HADDON. S.B. from London.

Local News.

7.30-8.0. Interval.

8.0. Vocal and Instrumental Concert.

KENNETH ELLIS (Bass).

"The Lute Player" Martin Shaw

"A Song of the North Wind" Harold Hepp

ANNIE LORD (Solo Pianoforte)

Nocturne in D Flat Chopin

Vocal Solo

MARGUERITE DAVIS (Soprano).

"The Jewel Song" ("Faust") Gounod

"All a Merry May Time"

London Ronald (S)

SIDNEY WRIGHT (Solo Cello).

"The Lute Player" Sidney Wright

Local News

Adagio Appassionato Borcherini

5.45. CELESTIA R. BAYERS Tennyson

Tennyson

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 472.

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WIRELESS PROGRAMME—THURSDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

10.0.—"THE MASTERSINGERS," Act III.
S.B. from London.
Announcer R. O. Pratt

NEWS

3.30-4.30.—Classical Afternoon by the Wireless
Quartette and Winifred McLeod (Con-
ductor)

4.30-5.0.—WOMEN'S HALF HOUR
6.0-6.30.—CHILDREN'S CORNER Stories
conducted by Members of the Radio
Society

6.40-7.—Miss MACDONALD, The Ladies'
Tennis Series No. 4

7.0.—NEWS and WEATHER FORECAST
S.B. from London
Radio Society Talk S.B. from London
Mr J. ALFRED WILLIAMS S.B. from
London

7.30.—Local News
S.B. from London

8.0.—Boys' Brigade Bulletin. Geo. Smith, C.A.,
Treasurer of the Battalion, on "How the
Public can help the Camp, with special
reference to Boys who have no other
chance of a Holiday"

Operatic Night.

8.30.—THE WIRELESS ORCHESTRA
Overture, "Cure de la" Adams

8.40.—MABY FERRIER (Soprano).
"Ah! fors e lui" Verdi
"Amarilli" Puccini

8.50.—Orchestra
Selection, "Le Roi d'Ys" Lalo

9.0.—Mary Ferrier
"L'Amer" (with Violin Obligato) Motet

9.10.—Selection, "The Valkyrie" Wagner

9.20.—Mary Ferrier.
"Bel Baggio Lusinghier" Russia

"Depuis le Jour" ("Louise") Charpentier

9.30.—Sir GEORGE NEWMAN. S.B. from
London

9.45.—NEWS and WEATHER FORECAST
S.B. from London
Local News

10.0.—"THE MASTERSINGERS," Act III
S.B. from London
Announcer W. D. Simpson.

GLASGOW.

3.30-4.30.—The Wireless Quartette. Jean Loch
head and Lexy MacLean (Duettists).

4.45-5.15.—TOPICS FOR WOMEN James H.
Henderson, Assistant Secretary of St.
Andrew's Amoulan Association, on
"I rat Aid"

6.15-6.0.—CHILDREN'S CORNER.
S.B. from London

7.0.—NEWS and WEATHER FORECAST
S.B. from London
Radio Society Talk S.B. from London
Local News

7.30.—Local News
S.B. from London

7.40.—G. HARRIS N TOWNSEND on "Art
in the Home"

Request Night.

"A careless song with a little nonsense in
it now and then, does not make one a
foolish" —Horace Walpole

8.0.—THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY

8.1.—P.A.N.N. on "Business Street
Week"

8.20.—KENNETH ELLIS (Bass).
Song Cycle, "Old Furniture"

1. "Under the Hammer"; 2. "Old Fur-
niture"; 3. "The Mocking Chair"; 4.
"The Toby Dog"; 5. "The Old
Clock"; 6. "The Old Spinet."

8.32-9.20.—NINTAN MACWILLIAMS, who
gave a Talk on "Scots Poets in the Ver-
nacular"

References will be made to "Whistle
Bells," Ballads and Poems of the
Glasgow Band Club. Prof. Bur-

graphical Sketches of William Miller,
Alex. Anderson, Sandy Roger, George
Outram and Robert Malpas, contribu-
tors to "Whistle Bells"; also Ham-
ish Hendry, Charles Murray, D. Cocker,
Walter Wingate, contributors to Ballad
and Poems of the Glasgow Band Club
with wylins for their wallets

Illustrations in Song by AGNES INNES
(Contralto) and ROBERT ALKEN
(Baritone)

Songs
"The Wylins" Miller
"The Wylins" Miller
"The Wylins" Miller

"The Wylins" Miller
"The Wylins" Miller
"The Wylins" Miller

"The Wylins" Miller
"The Wylins" Miller
"The Wylins" Miller

"The Wylins" Miller
"The Wylins" Miller
"The Wylins" Miller

"The Wylins" Miller
"The Wylins" Miller
"The Wylins" Miller

De la Prononciation du Français.

The following Talk will be broadcast from the
London Station by M. E. M. Stéphan, on Tuesday,
June 17th. It is printed here in French so that
students may follow the speaker word for word

LES erreurs de prononciation que l'on fait
en parlant une langue étrangère sont de
deux sortes : mauvaises prononciations
et mauvaises intonations. La prononciation est de
remplacer les sons de la langue étrangère par
les sons les plus voisins de la langue maternelle.
Vous connaissez tous ces livres détestables
où l'auteur prétend vous enseigner la façon de
prononcer correctement le français, ou se basant
sur l'identité absolue des sons.

Pour vous rendre compte de l'énormité des
prétendues équivalences, ouvrez un de ces livres
au hasard, et l'on vous dira, par exemple,
qu'il suffit de dire la phrase suivante : "Kobong,
mouing langah sairait el prai?" en prononçant
chaque lettre comme en anglais, pour dire du
premier coup, et correctement. "Quand mon
linga sera-t-il prêt?" Quelques pages plus
loin, l'auteur vous affirme avec le plus grand
sang-froid que "Jhorray vahut aahak obng ah
lab labng du mwobh," traité d'après la même
méthode, vous donnera la prononciation
parisienne de "J'aurai vingt-cinq ans, à
la fin du mois."

Il serait facile, et jusqu'à un certain point,
amusant de multiplier ces exemples, mais je ne
pourrais pas.

Permettez-moi de vous rappeler dès le début
qu'aucune des voyelles n'est rigoureusement la
même dans les deux langues, et que très
fréquemment, les différences sont énormes.

Tout professeur digne de ce nom devra donc,
non seulement connaître la phonétique du
français mais encore celle de sa propre langue.
Celle qu'il parle lui-même, et telle que la
parlent ses élèves.

S'il est vrai, et je crois que la fait est in-
contestable que l'étudiant remplace d'instinct les
sons de toute langue étrangère qu'il est en
train d'apprendre, par les sons qui lui sont
familiers dans sa propre langue, il est de première
importance que le professeur connaisse ceux-ci,
afin de savoir les difficultés dont son élève devra
triompher avant d'acquiescer une bonne prononciation
du français.

Au cours des causeries que j'ai faites dernière-
ment j'ai eu l'occasion de parler de ces
fautes d'intonation qui marquent en général
la prononciation des anglais, dès qu'ils ouvrent
la bouche pour s'exprimer en français. D'aucuns
me diront peut-être, que s'occuper d'intonation
avant d'avoir étudié les sons, c'est mettre la
charrue devant les bœufs. Je répondrai, que
somme toute, si l'intonation est excellente, le
reste, à moins d'être détestable, se remarque
à peine; tandis que la pureté des sons ne
saurait faire oublier une intonation étrangère.
Au fond, lorsque nous disons que quelqu'un
parle une langue avec un accent étranger, c'est

"The Headie's Lament" Hendry
"Dandie, the Sheep Dog" Hendry
The Dominie's Happy Lot" Hendry

9.20.—Kenneth Ellis
Songs from "A Gipsy Trail"

1. "The Lover"; 2. "The Weaving of
Sara Lee"; 3. "When I was a Boy";
4. "Jack of A Trade"

9.30.—Sir GEORGE NEWMAN S.B. from
London

9.45.—NEWS and WEATHER FORECAST
S.B. from London
Local News

10.0.—"THE MASTERSINGERS," Act III.
S.B. from London
Announcer Richard A. Carruthers

A number against a musical item indicates the name
of the publisher. A key list of publishers will be found on
page 493

sa mauvaise intonation bien plus que toute
autre chose qui nous a trahis.
Ce n'est pas dans la diction ou dans la causerie
qui se voit, mais dans la façon de prononcer
chaque son sur les sons du français, et de
vous faire reconnaître les points faibles de
sons, de longueur, et d'accent, que font les
anglais, et surtout les anglais du Sud, quand
ils parlent français.

Occupons-nous en premier lieu des voyelles.
Dans le français moderne du midi et dans le
français tel qu'il est parlé dans les pays
du Nord et la France, il y a une grande
variété de voyelles. Toutes les voyelles sont
pures, c'est-à-dire qu'elles ne sont pas
mélangées de voyelles voisines, et qu'elles
se prononcent purement, sans aucune
modification. Les voyelles et les voyelles
du français moderne du midi et dans le
français tel qu'il est parlé dans les pays
du Nord et la France, il y a une grande
variété de voyelles. Toutes les voyelles sont
pures, c'est-à-dire qu'elles ne sont pas
mélangées de voyelles voisines, et qu'elles
se prononcent purement, sans aucune
modification.

La voyelle pure est la voyelle la plus
difficile à prononcer, car elle est la plus
propre à se prononcer purement, sans
aucune modification. La voyelle pure est la
voyelle la plus difficile à prononcer, car elle
est la plus propre à se prononcer purement,
sans aucune modification.

Voyelle No. I, i comme dans les mots—
dit, si, dix, ni, mi, si, si

Voyelle No. II, e comme dans les mots—
et, é, élé, cher, répété

Voyelle No. III, a comme dans les mots—
père, à, bas, pas, pas, pas

Voyelle No. IV, u comme dans les mots—
la, ça, quelquefois, mal, patte, sage.

Voyelle No. V, o comme dans les mots—
père, à, bas, pas, pas, pas

Voyelle No. VI, é comme dans les mots—
père, à, bas, pas, pas, pas

Voyelle No. VII, i comme dans les mots—
père, à, bas, pas, pas, pas

Voyelle No. VIII, u comme dans les mots—
père, à, bas, pas, pas, pas

Voyelle No. IX, e comme dans les mots—
père, à, bas, pas, pas, pas

Voyelle No. X, a comme dans les mots—
père, à, bas, pas, pas, pas

Voyelle No. XI, u comme dans les mots—
père, à, bas, pas, pas, pas

Voyelle No. XII, é comme dans les mots—
père, à, bas, pas, pas, pas

Voyelle No. XIII, i comme dans les mots—
père, à, bas, pas, pas, pas

Voyelle No. XIV, u comme dans les mots—
père, à, bas, pas, pas, pas

of its credibility. A key list of publications will be found on page 69.

WIRELESS PROGRAMME—FRIDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

2.30-3.0. MAINLY FEMININE.

3.30-4.30.—Concert by the "ZZY" Quartette.

5.45-6.45.—Farmers' Weather Forecast.

5.45-6.0. Children's Letters.

6.0-6.30. CHILDREN'S CORNER.

7.0.—NEWS and WEATHER FORECAST
S.B. from London.

G. A. ATKINSON *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0. *Send in concert of*

Old English Vocal Music

By the members of

THE "ZZY" OPERA CHORUS.

Musical Director SAM H. WHITTAKER.

Notes by JOHN F. RUSSELL.

At the Piano HE JERTON.

Madrigals.

"O T in The Leaven Poets"

Virgilio Gibbons—1583-1635 (11)

"Let Me Care Less"

Thomas Lanyer—1756-1778 (11)

"W. Shall Win My Lady Fair"

R. L. Pennington—1795-1856 (11)

"Sweet Flowers"

T. A. Walmsley—1814-1856 (11)

CHORUS OF CLARKE

John Brown—1874-1908

V. LIAM M. RHOCH (Solo Pianoforte)

Fantasia and Fugue—Bach

8.4. IER THISTLETHWAITE (Baritone)

"I'll Sail Upon The Dog Star"

Henry Purcell

8.5. Chorus

"Come If You Dare" (Tenor Solo and

Henry Purcell (11)

"Come Into these Yellow Sands"

Henry Purcell

"Full Fatnam Five"

Henry Purcell (11)

"Gwendolyn Clark"

Gwendolyn Clark

"G. and Nymph of the"

Wm. Jackson—1730-1803

"W. Young March"

W. Young March

"In The Delightful Pleasant"

Henry Purcell (11)

"To Woden's Hall"

Henry Purcell (11)

9.45. W. F. BLETCHER, Examiner in Spanish to the U.C.L. Spanish Talk.

10.0.—NEWS and WEATHER FORECAST

S.B. from London.

Topical Talk, *S.B. from London.*

Local News.

10.30. Lee Thistlethwaite

Song Cycle, "The Lover's Confession"

Henry Purcell (24)

"My Soul's Soul"

Henry Purcell (24)

"Ah, How Pleasant 'Tis To Love."

Henry Purcell (24)

10.45. Close down

Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert by Madame Alex. Thomson's

Quartette Party.

4.45-5.15.—WOMEN'S HALF HOUR. Mrs. R.

F. Robertson Cameron on "Nature's

Boys and Girls." Isabel Spence (Soprano).

5.15-6.0.—CHILDREN'S CORNER

6.0-6.30. Scholars' Half Hour. Mr. L. Orange,

M.B.E., B.Sc., F.I.C.: To

6.30-7.0. Mr. R. W. W.

Management of Permanent

7.0.—NEWS and WEATHER FORECAST

S.B. from London.

G. A. ATKINSON *S.B. from London.*

Local News.

7.30-8.0. Interval.

8.0. JOSEPH FARRINGTON (Bass)

Requiem, "I Kage"

"I Melt, I Burn" (A. Act and Hands)

Aria, "O, Roderich" (Gaiety) (11)

Than the Cherry" (Gaiety) (11)

"Sent Noon" (Gaiety) (11)

"of the Tormentor" (Gaiety) (11)

"Father O'Flynn" (Gaiety) (11)

8.25. Madame ALEX. THOMSON'S

QUARTETTE PARTY

"Dorothy's Wedding Day"

Madame ALEX. THOMSON'S

O Take My Heart" (Gaiety) (11)

J. COLQUHOUN (Baritone)

"The Red Caravan"

VI BEAN (Contralto)

My Heart" (Gaiety) (11)

JAMES F. FARRINGTON

"I'll Sail Upon The Dog Star"

"A Quartette of Quartettes" (Gaiety) (11)

9.30-10.0. Interval.

10.0. NEWS and WEATHER FORECAST

S.B. from London.

Topical Talk, *S.B. from London.*

Local News.

10.30. Close down

Announcer, W. M. Stewen

3.30-4.30. The Wireless Quartette and Norma

W. Robertson Cameron

4.30-5.0. WOMEN'S HALF HOUR. Mrs. R.

F. Robertson Cameron on "Nature's

Music," with Pianoforte Illustrations

5.45-6.30. STIMULINE CORNER. FR

YOUNG AND DR. JES. A Play

without a Title, presented by the Union

and Aunt

7.0. NEWS and WEATHER FORECAST

S.B. from London.

G. A. ATKINSON *S.B. from London.*

Local News.

7.30-8.0. Interval.

8.0.—Scholars' Half Hour. Dr. W. W. FARR

Lecturer to Aberdeen University

Series No. 6.

Popular Night.

KENNETH ELLIS (Bass)

JAY KAYE (Entertainer)

8.30. THE WIRELESS ORCHESTRA

Selection, "The Duchess of Dantzig"

Caryl

8.40. KENNETH ELLIS (Bass)

"The Late Player"

"A Song of the North Wind"

"Ships of Fide"

8.50. Jay Kaye will Entertain.

9.0. Kenneth Ellis

"Four Songs of Adoration"

Sharpe

9.10. Grand Opera in Miniature.

THE MARRIAGE OF FIGARO

Cast

Countess ... MARY TOFT

Suzanna ... MAID PENNINGTON

Marciana and Barbarina

CHRISTIAN ...

Figaro ... HECTOR MONRO

Le Figaro ... W. F. GARDINER

Bartolo and Antonio ... DAVID TAYLOR

Basil ... JAMES ...

Don Basilio ... ALEX ...

"EPD" OPERATIC ...

GRAND ORCHESTRA

Leader of Orchestra—NANCY J. F.

Conductor—ARTHUR C. ALLINGWOOD.

10.0. NEWS and WEATHER FORECAST.

S.B. from London.

Topical Talk, *S.B. from London.*

Local News.

10.30. Jay Kaye will Entertain

10.40. Kenneth Ellis

Young Dietrich

O. S. S. Thou ...

Sun ...

A Russian Love Song ...

10.50. Jay Kaye will Entertain

11.0. Close down

Announcer H. J. M. Kee

GLASGOW.

PROGRAMME TO SCHOOLS

3.0-3.15. ALEXANDER STEVENS, M.A.

3.15-3.30. D. MILLAR CRAIG on "Music"

3.30-3.45. ALBERT LE GRIP French Talk

4.0-4.30.—The Wireless Quartette and May Bow

man (Soprano)

4.30-5.0.—T. P. S. FOR WOMEN: Miss K.

Hamilton, of the Glasgow and West of

Scotland College of Domestic Science, on

La ...

5.15-6.0.—THE CHILDREN'S CORNER

"Ta Ta," "55C's" French Annie, will

give her weekly Chat to the Children.

6.0-6.5. Weather Forecast for Farmers

7.0. NEWS and WEATHER FORECAST

S.B. from London.

G. A. ATKINSON, *S.B. from London.*

Local News.

7.30-8.0.—Interval

Orchestra and Song.

"Song gives a permanent sense of intimacy

and a permanent sense of the presence of

Divine things."—Billoc

8.0. THE STATION ORCHESTRA

Conducted by ISAAC LOSOWSKY

Over the ...

Merry Widow ...

Marguerite Davis (Soprano)

"The Jewel Song" ("Faust")

"All a Merry May Time" London Humors (6)

Orchestra

"Ballet Egyptian" ...

W. F. GARDINER (Tenor)

"The Wish" ...

8.45. HARRY LAUDER on "Scottish

Scout Week"

9.10. Marguerite Davis

"Ave Maria" (adapted from Intermexo—

"Cavallera Rusticana") ...

"The Valley of Memory" ...

Robert Coverley (5)

9.55. Orchestra

Nocturne "Lacustrine" ...

Dance Rasse Gopak ...

Ladden Pedderson

"Like Twilight Calm Thy Cheeks' Soft

Blushes" ...

"La Danza" ...

9.45. Songs, "Romance and Two Dances"

10.0. NEWS and WEATHER FORECAST

S.B. from London.

Local News

10.1. Marguerite Davis

"One Fine Day" ("Madame Butterfly")

Chanson de Florian ...

10.2. "La Ronde" ...

Ladden Pedderson

"Fear No More the Heat of the Sun"

"So Gently Speaks My Lady Fair" ...

Orchestra

Lecture, "Mari ..."

10.5. Special Announcements. Close down

Announcer Herbert A. Carruthers

A number against a musical item indicates the page on which the music will be found.

WIRELESS PROGRAMME—SATURDAY (June 21st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

4.0-5.0.—Time Signal from Greenwich Programme of Light Music by the Wireless Orchestra, Conducted by Dan Godfrey, Junr. Maurice Reeves (Solo Piano-forte) on "Psychology of Success," by a Medical Psychologist. Poldard Crowther on "Japan."

5.0-6.15.—Children's Letters.

6.15-6.45.—CHILDREN'S STORIES Aunt Sophie at the Piano. Uncle Poldard Crowther's Fairy Story. K. Kham Hamel on "Only a Shaving." Children's News. The Wireless Orchestra.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. S.B. to all Stations.

Mr. E. KAY ROBINSON, President of the British Empire Naturalists' Association, on "Hedgehogs." S.B. to other Stations. Local News.

7.30-8.0.—Interval.

"THE PACK OF CARDS" CONCERT PARTY

Directed by J. HORACE POTTER.

THE WIRELESS ORCHESTRA

Conducted by DAN GODFREY, Junr.

8.0.—Chinese March, "Kwang Hsu." Larkie Intermezzo, "In a Chinese Temple Garden."

Selection of Scotch Songs, "The Thistle."

The Pack of Cards "Concert Party"

Our Wireless Opening Chorus... Potter and Jones

"Two Gay Owls," sung by the Queen and the Ace of Hearts... Van Lennep (12) The Ace of Spades will explain "Three Little Words."

"The Adventure of a Little Stream" A Musical Snowball... Newman and Cecil (13) An Impression of Mr. Matron Hayes by the Ace of Clubs.

Musical Cameos, Grave and Gay

(a) Sir Edward Elgar, (b) Edward Gr... (c) Leslie Stuart, (d) Bramley Williams

"A Doggie Ditty" introduced by the Joker... Lee (7)

The Ace of Diamonds will play "My Dream Girl," a Humorous Duet

A Trip to Pierroland... Potter and Jones

A Finale... At the Piano F. R. JONES.

Descriptive Piece, "A Village Circus"

8.30.—Half an Hour of the BRITISH EMPIRE EXHIBITION, Wembley. S.B. to all Stations.

10.0.—TIME SIGNAL FROM GREENWICH 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. S.B. to all Stations.

Captain RICHARD TWELVETREFF on "Motoring." S.B. to other Stations. Local News.

10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, and SELMA FOUR, relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0.—Close down.

Announcer J. G. Broadbent.

3.30-4.30.—Children's Concert by the K. Kham Hamel on "The House."

4.0-5.30.—WOMEN'S CORNER. A. M. Shepherd on "The House."

5.30-6.30.—Agricultural Weather Forecast KIDDIES' CORNER. Audio Play tells "A Further Adventure of Shooky."

6.30-6.45.—Tues' Corner

7.0.—NEWS and WEATHER FORECAST S.B. from London

Local News

7.15.—O. F. J. BUNTING ("Chanticleer")—Seasonal Poultry Advice.

7.30-8.0.—Interval

Musical Comedy Programme.

THE STATION ORCHESTRA

FLORENCE CLAYTON (Soprano)

"The Letter Song" ("Merrie England")

"Ah, Who Shall Say that Love is Cruel" ("Merrie England")

6.30.—ALFRED DANIELS (Entertainer), in "The Letter Song"

6.45.—WILLIAM MURDOCH (Solo Piano-forte) Four Preludes, Op. 23, Nos. 17, 18, 23, 15

Berensse, Op. 57

Waltz in E Major—Post

9.0.—Interval

9.10.—W. J. Murdoch

Prelude in G Major, Op. 23, No. 17

Prelude in G Minor, Op. 23, No. 18

Hark! Hark! the Lark! Schubert

9.30.—Half an Hour of Wembley. S.B. from London.

10.0.—NEWS and WEATHER FORECAST S.B. from London

Local News

ETHEL MALPAS (Character)

Selection of 1924

10.30.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

Announcer: A. P. P. P.

3.45-5.15.—Evelyn Fryer (Contralto); El... Rowland (Solo Piano-forte).

THE ROYAL BATH HOTEL DANCE ORCHESTRA relayed from King's Hall

Rooms. (Musical Director—DAVID S. LIFF) Talks to Women.

5.15-6.15.—KIDDIES' HOUR

6.15-6.45.—Scholars' Half Hour: A. G. Spry, L.L.A., "Over Dartmoor"

7.0.—NEWS and WEATHER FORECAST S.B. from London

A Hindu Fairy Story. The Sword of the Fire God translated from the Sanskrit

S. M. Mitra, M.B.A.S.

Local News

7.30-8.30.—Interval

"Voting Night."

8.30.—Listeners' Vote for the best Soprano, Baritone, Tenor and Contralto

Prizes will be awarded to the Artists in each class receiving the most votes. W

Listeners please record their votes on a P.C. not by letter

Interludes will be provided by THE WIRELESS ORCHESTRA.

Conductor Capt. W. A. FEATHERSTONE

9.30.—Half an Hour of Wembley. S.B. from London.

CHAPPELL

REPAIRS

WIRELESS SETS

pianos are in use at the various stations of the B.B.C.

10.0.—NEWS and WEATHER FORECAST S.B. from London

Capt. RICHARD TWELVETREFFS S.B. from London.

Local News.

10.30.—"Voting Night"—Contd

11.0.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down

Announcer: Ed. H. Diamond

3.0-4.0.—Falkman and his Orchestra, relayed from the Capital Cinema

5.0-5.45.—"SWAY'S" "FIVE O'CLOCKS" Vocal and Instrumental Artists. Talks to Women. Weather Forecast

5.45-6.30.—THE HOUR OF THE KIDDIE WINKS.

6.30-6.45.—"How to Use the Open Air" (V), by a Medical Specialist

7.0.—NEWS and WEATHER FORECAST S.B. from London

Local News

7.15.—WILLIE CLISSITT (Chorus) "Sport of the Week."

7.30-8.0.—Interval

Popular Night.

Vocalist EDWARD LEBER Tones

CHARLES WALKER (Solo Pianist)

8.0.—THE STATION ORCHESTRA

Selection, "The Mastersingers" Wagner

Two Pieces, "Allegretto" and "Trio"

8.30.—Songs

"Strange Harmony of Contrast" ("Tosca")

"Che Gelida Manina" ("La Bohème")

8.30.—Charles Woolford with El...

8.40.—Orchestra

Suite, "Cobweb Castle"

Selection, "Rigoletto"

8.10.—Songs

"Two Gipsy Songs"

"La Donna è Mobile"

8.20.—Orchestra

"Valse Triste"

March, "The Liberator"

9.30.—Half an Hour of Wembley. S.B. from London

10.0.—NEWS and WEATHER FORECAST S.B. from London

Mr. E. W. ALLSOPT (Comedy) Paper and Judge, on "Cage Birds."

Local News.

10.30.—THE SAVOY BANDS S.B. from London.

12.0.—Close down.

Announcer: A. H. Gosses

3.30-4.30.—Concert by Summerseat Prize Band, conducted by J. Rudge

7.0.—NEWS and WEATHER FORECAST. S.B. from London

Mr. E. KAY ROBINSON S.B. from London

Local News.

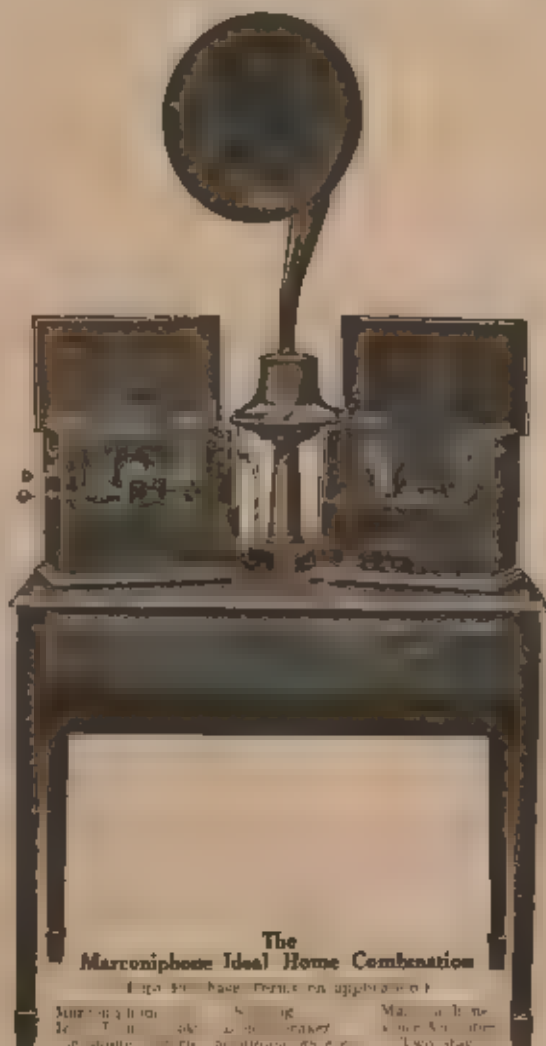
7.30-8.2.—Interval

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

(Continued from
the facing page.)

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Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

GLASGOW'S GRIEG NIGHT

EDVARD GRIEG (1843-1907) was the first Norwegian to give the music of his country an established position in the concert-hall of the world. Norwegian Folk Music has general, great freshness and strength, and its influence is very prominent in the best of Grieg's compositions.

GRIEG'S PIANO CONCERTO.

This is, perhaps, the most popular of Grieg's larger works. It was written in 1895. There are three "Movements," as follows—

I

Moderately Quick. After a preliminary flourish on the Piano, the FIRST MAIN TUNE, vigorous and romantic, is at once given out. It consists chiefly of a curt little phrase in Wood Wind, and a more suave phrase, which is at first given to CLARINET and BASSOON, and then repeated at greater length and more fully orchestrated. This whole (fairly long) Tune is repeated by the PIANO (lightly accompanied by Strings).

Then follows a longish passage of rapid, light-handed work for the Piano and Strings and Wood Wind. At the end of this there is something of a climax, and then comes the beautiful

SECOND MAIN TUNE, a tranquil phrase given to Violins (with soft Trombone, Horn and Bassoon chords, which is echoed by Clarinet and Flute. It is immediately taken up by the PIANO, and eloquently elaborated. The rest of the Movement is woven out of this material.

II

Slow. This is a brief, highly expressive Movement. It opens with a long Tune given to MATED STRINGS. At the end of this the PIANO enters with a long, rhapsodical passage (lightly accompanied). Eventually, Flute and Clarinet quietly suggest the Tune with which the Movement opened, which the PIANO then declaims at full length. This Movement passes without any real break into—

III

Quick and Enphatic.—A few soft, detached chords in the Orchestra, a very loud Piano flourish, and one loud chord (Full Orchestra), and we are plunged into what is, in effect, a lively DANCE, strongly Norwegian in flavour. It would be absurd to describe in full this simple but effective Movement.

The dance is interrupted for a time, whilst we hear, as it were in the distance, a RING MELODY, still more strikingly Norwegian in character. The dance soon returns and swings along with ever-increasing gusto to the end.

(Grieg's Concerto is to be broadcast from three stations, as follows: BOURNEMOUTH, Sunday; GLASGOW and BIRMINGHAM, Wednesday.)

OLD ENGLISH CHURCH MUSIC.

In the age of Henry VIII. Elizabeth and James I., England was a leader in musical art.

These were the days of fine unaccompanied choral music, written in "Counterpoint," i.e., in a style which gave every one of the four or five "parts" (Soprano, Alto, etc.) an equally interesting and tuneful line of music to sing. The secular Madrigals and the sacred Anthems and Service Music were written in this style, and no finer choral music has ever been heard.

Two great foreign composers of such music were the Italian, Palestrina, and the Spaniard, Victoria. But, as is now realized, we had composers as great as these, and it is from their music that the evening's programme is drawn.

To some listeners unaccustomed to music of this period, what is performed may sound archaic and remote. It is well worth whom to

listen carefully, however, in order that familiarity may be gained.

There is many a man who might take delight in the poetry and drama of this same period (the period of Shakespeare), but who will not take the trouble to acquaint himself to the idiom of the day, and, through mental laziness, thus loses a life's pleasure.

In a first attempt at appreciation, pick certain pieces for keen, detailed listening, and leave other pieces to be enjoyed with less effort (one cannot always keep the bow on the stretch!).

When listening keenly, observe the opening. Most probably some one "part" will enter with a brief phrase of music that is then taken up in turn by the other "parts." As the piece proceeds, and fresh lines of the words call for treatment, these will usually be found to be similarly introduced.

Music of this sort has a double aspect. It is both "warp" and "woof." The various four or five voices are so many threads all woven into the warp of the fabric. All the threads are beautiful in themselves, and the combined effect of them in a series of chords (the "woof") is beautiful also. Try to observe the music from both aspects, but, at first, especially give the attention to the "warp" (the horizontal aspect, as it were, as opposed to the woof, the perpendicular aspect; the "counterpoint," as distinct from the "harmony," the lines of tune as distinct from the chord masses they produce).

Note, in almost every case, how expressively the composer has set the words, giving each thought an appropriate musical treatment.

Do not be put out by the absence, in some pieces, at all events, of a strongly marked tonic, and do not be put out either by the fact that in some of the pieces the scales out of which the music is constructed are not quite like our modern major and minor scales.

Remember that you are hearing a form of art that had been developing for about a thousand years and had now come to its highest point—a form of art which is, then, worth a little trouble to understand.

One characteristic that will probably strike you without any prompting, is the devotional and often mystical effect of this music.

The pieces to be heard are not quite all of the same period. The names of the various composers are arranged below in something like chronological order.

CHRISTOPHER TYE (1497-1572) was one of the first of the earlier group. He was twenty years organist of Ely Cathedral.

THOMAS TALLIS (about 1512-1585), was Tye's pupil; he is known to most people by the hymn-tune generally sung to "Glory to Thee, my God, this night." He and

RICHARD FARRANT (1530-1584) were both "Gentlemen of the Chapel Royal."

ORLANDO GIBBONS (1584-1625), and WILLIAM BYRD (1543-1623), represent a somewhat later period, and stand for the English school of the sixteenth century. They are now recognized as being the greatest composers of all time.

It will be noticed that HENRY PURCELL (1658-1695) lived about a century after the group. By his time a stringed organ had developed, somewhat and relatively, and his choral music is naturally affected by this, in so far as it is accompanied, and is much more definite and less mystical in character.

(The programme of Old English Church Music is to be given from the ABERDEEN Station, on Sunday.)

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What "Reaction" Means.

By P. P. Eckersley.

THE prevalence of oscillation is established, or it would appear. In spite of impassioned appeals, in spite of all that is said and written, it still continues. True, it is not on the increase; at the same time, it is not decreasing. I want to appeal to you to have this trouble put an end to so that official action need not be taken, and so that poisoning methods so abhorrent to a liberty-loving country need not be adopted, as we are sometimes forced to think.

We are anxious, I am anxious, to help you because we will know that the majority of the trouble comes through ignorance.

Realise Your Limitations.

What have we done? Firstly, I have written a pamphlet—it took me three days to think it all over—in which I tell in simple words what "reaction" means. Now put any false pride away, and don't think because you have constructed a super 3 neutral-tro-uni-symodyne circuit, that you necessarily know all about the art—personally, after about twenty years' experience I am beginning to realize my limitations. May it not take you as long?

I should like to try and explain exactly, and in simple words, what reaction means.

1. The terms reaction, oscillation, heterodyning, howling, mean the same thing.

2. Any valve receiver may be made to oscillate, and so cause interference by reaction, oscillation, heterodyning, howling, etc. A crystal set can never offend. When a valve receiver is handled in this way, it may cause a howling noise in every receiver in an area of seventy five square miles around the offender.

3. If a howling noise is heard in your own receiver, it may be you, or it may be someone else.

A Simple Operation.

To test if it is you, perform the following operation:

After the tuning of your aerial and listen to the howl. If the howl changes its note sympathetically with your tuning, it is you. If the intensity only of the note changes, it is not you.

The tuning adjustment must not be confused with the reaction adjustment; the tuning adjustment means, probably, altering of a condenser or variometer in the aerial circuit.

4. Reaction occurs on a set by the following method:

A coil is connected in the lead from the high-tension battery to the anode of the valve via the 'phones. This coil is coupled variably to the aerial circuit. The tighter the coil is coupled, the louder the signals up to a point (and provided the set is working properly). After a certain degree of coupling is obtained, the set will oscillate and cause howling, and the signals will be distorted. It is useless to use too much reaction, both from your point of view and that of your neighbours.

If You Are in Trouble.

Use only reaction on the second valve, if you must use it. The reaction coil is coupled to the tuned anode circuit inductance. This circuit can interfere just as badly as any other if the reaction coil is too tightly coupled. It can also oscillate without a reaction coil. Keep down the coupling between stray leads to avoid this, and avoid stray wiring everywhere.

If in trouble, consult your local Radio Society. Don't think that a two-valve set with reaction on the second valve will not interfere. Without special precautions, it will. Don't tune in a station by receiving its howl first, tuning to the silent point, and then relaxing the reaction coil. Don't have a set that can only be adjusted

in this way, unless it is guaranteed by the makers not to offend. Don't have a home-made set that has not got an adequate factor of safety, and therefore requires intense reaction.

If you have a manufactured set stamped R.H.C. and this was bought before October, 1923, you have less chance of interfering, but it is unwise even then to let your set oscillate.

Briefly, the following is the way to test if you are oscillating:

You hear a howl in your 'phones or loud speaker. If the note of the howl varies sympathetically with the movement of the handles on your set you are oscillating. The note (or pitch, of the howl) will be chiefly influenced by your tuning adjustment (probably a condenser or variometer).

When Tact is Needed.

If you have a manufactured set stamped R.H.C. or a home-made set, you should experiment with your adjustments, until the howling note (changed sympathetically with your tuning) vanishes. If you hear howls over which you have no control, it is someone else. If you know who it is, a personal call might do some good, but great tact is obviously required.

Once more—if the note of the tuneless howl varies with your tuning adjustments it is you. Twist your adjustments so that the howl vanishes. If broadcasting is not on you can't howl, but you can tell if you are oscillating by tapping the aerial with your finger. If you are oscillating, you will hear a rasping sound in the 'phones, rubbing the lower part of the terminal will give a rasping sound. This is a good test to try adjustments when broadcasting is not on—and will help you to find out what makes your set oscillate.

The Factor of Safety.

Next there is a way that may not be acceptable, inasmuch as it involves possibly an expenditure of money. It involves buying or making a set with a sufficient factor of safety. You remember when I did my oscillating experiment at London Station. I showed you how to tune, and I showed you that I only had to move one handle to a certain point where without oscillating and shrieking and disturbing half a hundred people, I could tune in to the maximum strength. I showed how, without a sufficient factor of safety I heard nothing, unless it was the shriek, and by tuning in on the howl I was eventually able to get the station I was tuning to. It is useless to argue I was tuning in a station only a few yards away; the station was only of half a watt power, it had no transmitting aerial; I had a feeble receiving aerial, and conditions approximated exact.

Tact and to the Point.

Factor of safety! The engineer preaches it when he builds his bridge; the authorities insist on it when they lay down building acts. Why not be engineers, too, and not rely upon the last fraction of tuning for an adequate signal?

To the cad who purposely oscillates to show his disapprobation of an item I have little to say; but what I do say I hope is terse and to the point. If anyone considers himself an arbiter of public taste, and if in his self-elected post he has puffed himself into thinking himself a very clever fellow, let me tell him on behalf of the majority of devotees to broadcasting that we consider him a superfluous encumbrance, and we can well do without him.

I do so feel that, with a little stimulus, you can tackle the problem yourself simply by not oscillating. It is so simple!

Britain—to the Empire.

By ALFRED NOYES.

(This Poem forms a fitting Epilogue to the two previous Poems by Mr. Noyes, published in "The Radio Times.")

I.

BECAUSE in victory as of old I bear
The burden of defeat both foe and friend
Believe my strength must fail. They wait—to wear
The crown I wore, and wear to the world's end.

At ease to watch the soul that none could kill
Crushed by its own proud load, expectant eyes
Flatter the night-bound Titan, labouring still
But slowly, surely sinking.

And I rise:

Rise, like an athlete, stripped for the great feat;
Stripped of all softness, trained to muscle
Lean as the lightning and, within my breast,
One iron victory that they have not known.

The victory of the will that, come what may,
Still leads the world, from darkness to full day.

II.

Little they know of empery, who mistake
Silence for death, or crawling surf for power.
Though I build slowly granite does not break
Before the hurrying waves of one dark hour.

Though I build slowly as under the wild seas
The strong foundations of the hills were laid,
And every cloud that flies before the breeze
May mock the steadfast ramparts I have made.

My hills are rising. There is fire beneath.
My ways are ancient, but my works endure.
A thousand years of pain and toil and death
Compact in rock, have made my reign secure.

Waves may be swift; but, though my cliffs
Are old
Waves waves and waves against their strength
Have rolled.

III.

They have broken and passed in smoke, and I
remain
And you, that are my own lost youth re-born,
Whose thousand lakes reflect without a stain
In my far sunset, your re-kindling moors;

Whose mountains in your own far sunset stand
Calling the lost stars back, while dawn
returns
Round India, home, to me, your mother-land,
And my dark city is your own glory burns;

Your boundless prairies whisper through my
mind,
Your mightier hopes through all my visions
rise,
And, if I falter in the mists that blind,
Your clearer winds restore my deeper vision;

Your eagles in these ancient rocks grow strong;
And, on their wings, my thousand years grow
strong.

IV.

Who shaped this union? Neither you, nor I!
We are but instruments of the moving whole,
Blind instruments of that ultimate harmony.
The music of the world-creating Soul.

Through steadfast minds that are not fooled by
lies,
Through men that serve mankind, and are
not heard
Through articulate lips and honest eyes,
The living power proclaims the living word.

I that am Freedom: I that made you great,
I that am Honour, and uphold you still,
I that am Peace, and bound you, State to State,
Even as the stars are bound, to one high
will.

I that am One, and made you one in Me,
Reign by that Law, which sets all notions free.

Beethoven, The Tragic Genius.

His Poignant and Dramatic Life-Story.

(The lives of famous composers have been filled, almost without exception, with romance and tragedy. In this new series of articles, written specially for "The Radio Times," Mr. R. D. S. McMillan will tell the stories of all the leading musicians who have left behind them works that will live as long as music itself. There are probably few listeners who hear the music of the great masters who are acquainted with the facts of their careers, and a knowledge of these facts is certain to enhance one's pleasure in listening.)

IF, as we are told, a knowledge of a composer's life leads to a greater appreciation of his works, then many people who listen to music with enjoyment are yet missing something. Take, as an instance, Beethoven. The genius of this greatest poet-in-music of all time is commemorated on almost every programme, yet for all the frequency with which we find his name mentioned after the various items, how much is known about the man himself?

His Overwhelming Tragedy.

From childhood to old age the great man's life was mostly unhappy. Perhaps he himself was as much to blame for this, for—in later years, at any rate—he became cranky and ill-natured. But we cannot withhold our pity for the overwhelming tragedy which swept down upon him in the very zenith of his career, a tragedy such as strikes even the most meagre imagination with its possibilities. There is, indeed, no more poignant picture than that of the inspired composer suddenly deprived of his hearing—going deaf.

Forced to be Lonely.

If I had not read," he wrote just about this time, "that man must not of his own free will end his life, I should long ago have done so by my own hands. . . . I pass my life wretchedly and I have often already cursed my existence." Again he declares, "I was forced to separate myself from men and lead a solitary life. . . . It was impossible for me to say to people, 'Speak louder—shoot—I am deaf!'"

Ludwig van Beethoven was born in 1770 at Bonn. His father, a singer, was inclined to drink, and made his son's early years much less happy than they might have been. But the elder Beethoven has to be thanked for this—he recognized very early his son's genius and sent him to be trained, though with the intention of making what profit he could from the boy's ability. At the age of four Beethoven was studying the pianoforte. But he was hardly what one would call an infant prodigy.

Mozart's Prophecy.

At the age of seven-teen he paid his first visit to Vienna, then the musical capital of Europe, and where he was to spend the most of his life. A meeting was arranged between the boy and Mozart. At first the latter was disinclined to listen to the youth's playing but Beethoven began an improvisation, whereupon the master turned to some friends and whispered, "Pay attention to him, he will make a noise in the world some day."

Soon after, Beethoven became a pupil of Haydn, "the father of Symphonies," and we can

understand the strain in which genius in those days often found itself when we recall that Beethoven paid his tutor the magnificent fee of nineteen pounds!

Until he was twenty-four Beethoven was still receiving tuition though not from Haydn—for his ability took a considerable time to expand. A few years later he began to compose the first of his work that was destined to live; yet it was not until he was thirty that the divine spark began to kindle into a flame. And then with great suddenness it flared up, and we stood revealed as the wonderful composer he was. In that year—1800—the first and second of his nine magnificent symphonies saw the light, added the Prometheus music, and the "Mount of Olives" oratorio; and there followed in quick succession the "Kreutzer" Sonata, "Eroica" Symphony, "Fidelio," his opera, and the Ninth Symphony is acknowledged to be his greatest work.

But the years had not been without their tribulations. His mother died, and the loss saddened him immeasurably.

After her death, he returned to Vienna, there to pass the remainder of his life, moving from lodging to lodging and for ever at war with his landlady. When he was only thirty-two there descended upon him the crushing blow which was to leave him embittered, sad, and heart-broken.



LUDWIG VAN BEETHOVEN.

As to his methods when composing, he used to thump the table as loudly that his landlady would come in and complain. He was cursed with temperament in a very marked degree, for, when he could be coaxed, in company, to the piano, if he saw anyone's lips move as if in speech, he would rise up, administer a rebuke and leave the room. Still, he had a sense of fun. His hair became iron grey, and once when a lady admirer requested a lock of it, he cut off some from a goat's "beard" and set it to her.

"Never Shall I Call Her Mine."

Though Beethoven has not been pictured as a great lover, he yet had many love affairs, all of which, however, ended with disappointment for him. "My kind regards to your wife," he wrote to a friend. "I alas! have none. One alone I wished to possess, but never shall I call her mine." His affection, hidden, as it was, beneath a cover of irritability, yet had to have an outlet, and he poured it forth upon his nephew, Carl, whom he adopted on the death of the boy's father (Beethoven's brother).

This episode in the composer's life is one of the most discussed and debated even to this day; but there is little doubt that the blame for the unhappy relations between nephew and uncle was as much Beethoven's as the youth's.

Denied Himself Luxuries.

Beethoven's biographers almost without exception give the composer the benefit of the doubt; the fact, however, is that the youth, after attempting suicide, was eventually placed in an asylum. But it would be rank injustice to the master to say he was wilfully unkind to the boy; when Carl got into serious trouble his uncle's heart was invariably torn and his sympathy was ever ready. Again, Beethoven denied himself luxuries—necessaries even—so that he could leave the boy comfortably provided for.

His Death.

Beethoven died in 1827. His death was directly traceable to the unkindness of a brother who, for the sake of economy, allowed his ambitious kinsman to return through a snow storm to Vienna in an open carriage. When he reached Vienna, Beethoven was ill—very ill—and he went to a sick bed from which he was never again to rise. Dropsy set in, and soon all the world knew that the mind which had conceived "The Moonlight" and Pathétique Sonatas and the Appassionata Pastoral was near its end. Just before the last he turned and whispered "I shall hear in Heaven."

Next Week: Wagner's Life and Loves.



Cock: "You know, Clara, I could listen to these 'we Savioury Orphans all night.'"

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Uncle Jack Frost's Wireless Yarn.

HULLO, CHILDREN!

Here is another of Uncle Jack Frost's wireless yarns. If you will read it carefully and follow out his instructions, I am sure that it will add greatly to your enjoyment as listeners.

I have had such a lot of letters. I have answered them all, but some of the questions which I have been asked will, I think, be of general interest to everybody.

One of my listeners has got extraordinary good results on a set which he made himself, and has for an earth an iron-cased pipe half an inch thick driven two feet into the ground.

The Best Kind of "Earth"

Now you will remember that in my talk to you about "earths" I pointed out that although the very best earth was that connected to a water-tap which enabled connection to be made to Mother Earth by means of the water mains beneath the surface of the ground, I also said that, if any of you are unable to do this, anything driven into the earth, so long as it goes well in, and forms a good wet contact with the earth, is fairly efficient.

I know of some people who do quite well with just an ordinary iron poker driven into the ground, whilst others get very little result from that method of earthing. The reason, I think, is just this. Some people are so situated that their houses are built upon clay and others are built upon quite sandy soil. Now clay, below the surface, is generally fairly damp, so, no doubt, some of you have experienced when digging your gardens.

If you are so placed that you are unable to use your water tap, but at the same time are able to use an iron pipe or an iron poker, or a buried piece of metal, such as an old bath or an old galvanised iron bucket, and can manage

say that, if at all possible, use the water pipe earth.

Another nephew of mine has asked me whether the drain-pipe running down the side of a house would do, and he has sent me a sketch of the side of his house with the drain-pipe running down, the bottom of the pipe hanging over the drain into which the run water from the roof could trickle. Now, I hardly think that that drain-pipe would suit, because it does not run into the earth itself. It stops short of the earth and simply allows trickling water to pass down the drain.

If you are using a pipe that runs down the side of your house for your earth, see that it goes well into the earth—the deeper the better.

"Screening"

Someone, with the initials "M. W." has written to me about screening. He, or she, tells me that their next-door neighbour, also having a crystal set, put a 3-wire screen on to the roof at right angles to the aerial belonging to respondent, but the two lead wires came down quite close to one another and parallel to each other, with the result that the reception of both parties was impaired.

Now I think that it is quite possible that the neighbour's aerial may have been higher than "M. W.'s," and a certain amount of screening was, therefore, taking place. Between the two lead-in wires, however, a certain amount of loss was occurring.

"M. W." goes on to tell me that, when the neighbour took the aerial inside the house, quite good signals were received.



A CLEVER SCHOOL ORCHESTRA

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to bury this into wet soil, then so much the better. If, however, you are so situated that your soil is sandy and the rain-water quickly drains through it, leaving the top two or three feet perfectly dry, then you will have to bury your earth pipe or plate beneath the sandy surface into the under-soil which is fairly damp. To those, then, who are situated on sandy soil I would

SABO AND THE CHRYSALIS.

By E. W. LEWIS.



It was the first spring day, and Sabo took a stroll in the garden. He went first to the lily-pool to see if his friend the Frog was there, for he wanted company. But he found nobody, and so he sat down at the foot of an old wall.

The wall faced to the south, and the sun was beaming full upon it. Sabo felt very comfortable and happy; so happy that it seemed a pity there was nobody to talk to.

Just then a little voice spoke to him out of the wall quite near. Sabo turned his head, but could see nobody until the voice spoke again, and then he saw, in a small hole in the wall, the strangest creature he had ever seen.

"I want to come out!" said the muffled voice. It sounded as if it came from under blankets; and Sabo decided that what he saw was not the creature itself, but the blankets. Whoever it was, it was inside there.

What a queer one! It was about the colour of the gravel upon the walk, and about the size of a small pear-drop, and it was all crinkled at

one end where it came to a point. And with astonishment Sabo saw the crinkles move. That proved that there was someone inside.

"I want to come out," said the Chrysalis again.

"Why don't you?" said Sabo. "The door is open."

It was a cosy little hole, just about big enough to put a finger in. The floor was covered with fine dust, thick like a carpet; and when Sabo peeped more closely he could see that there was plenty of room behind, places for shelter when the cold winds were blowing. But the warm sun that morning had brought the Chrysalis to the door.

"I won't stay any longer," said the Chrysalis in a temper, and wriggled nearer to the lip of the hole. "The sun is shining, and it's quite time I was born."

"What?" exclaimed Sabo in surprise, aren't you born yet?"

"Not till I burst myself," said the Chrysalis.

"Good gracious! You mustn't do that!"

"Nonsense!" the Chrysalis asserted. "These are only clothes."

"Oh!" said Sabo. "But I thought you said you weren't born yet! You must be born, if you've got clothes."

The Chrysalis did not answer him any more, evidently thinking that he was too stupid for words. She wriggled herself a little further out; indeed, she was now balanced on the very edge. Another wriggle would do it. But Sabo

couldn't tell by the look of her whether she would fall tail-first or head first.

"Well, if you must come," said Sabo, "wait while I find you something soft to fall on," and he scraped together a few leaves and some bits of grass. He was just in time, for the impatient creature toppled on to the ground.

Either she was frightened or hurt by the fall, for she never said another word, and Sabo having tried in vain to rouse her, gave it up.

The sun was now quite hot, and Sabo, drawing a handkerchief over his head, fell asleep.

While he was sleeping, there came a thrush who was on the look-out for something to mend a hole in his nest with. One of Sabo's toes was sticking out a little further than the others, and the thrush, spying it, said to himself, "Just the very thing!" and, taking Sabo's toe in his beak, he gave a sharp tug.

The effect of this was to drag Sabo from the wall, so that he lay on his back on the ground. Before the thrush could tug a second time, Sabo was awake, and sat up.

"That's my toe!" he cried angrily.

The thrush hopped back a bit. "Your pardon, sir," he said. "I thought it was wool."

"Oh, did you?" said Sabo, and was ready to give the thrush a lecture on making too free with people's toes. But at that moment the thrush saw something.

"Hallo!" he said. "What a bit of luck!"

He took three long hops, picked the Chrysalis up in his beak and flew away.

Another "Sabo" Story Next Week.

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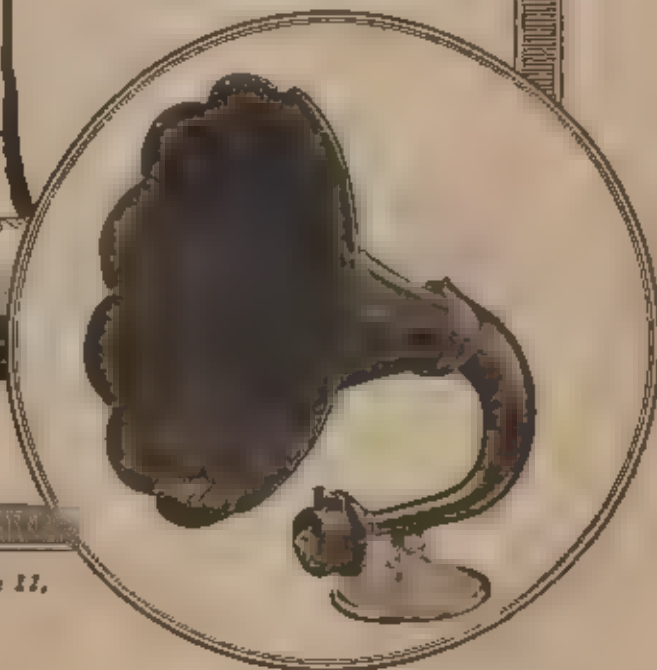
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Edinburgh Programme.

Week Beginning Sunday, June 15th

SUNDAY, June 15th.

- 3.0-5.30.—Programme S.B. from London.
 8.30-9.0.—Canon McGETTIGAN, R.C.
 Cathedral, Broughton Street. Religious
 Address. Hymns by the Choir.
 9.0 onwards.—Programme S.B. from London.

MONDAY, June 16th.

- 3.30-4.30.—Orchestra of Dundee Palais de
 Danse.
 5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0-11.30.—Programme S.B. from London.

TUESDAY, June 17th.

- 5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0-11.0.—Programme S.B. from London.

WEDNESDAY, June 18th.

- 3.30-4.30.—Orchestra of Dundee Palais de
 Danse.
 5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0-11.0.—NEWS and WEATHER FORECAST
 S.B. from London.
 ARCHIBALD HADDON. S.B. from
 London.
 Local News.
 7.40.—Dr. JAMES DEVON (of the Prison
 Commission for Scotland), on "Are
 Prisons Necessary?"
 8.0-11.30.—Programme S.B. from London.

THURSDAY, June 19th.

- 5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0.—NEWS and WEATHER FORECAST
 S.B. from London.
 Radio Society Talk S.B. from London.
 Mr. J. ALFRED WHITMAN. S.B. from
 London.
 Local News.

ANNE TURNER ROBERTSON

(in short Dressing Gown)

JESSIE CROMBIE (Soprano)

- 7.35.—"Romeo and Juliet" (Black and
 Act II, Scene 2 (Balcony Scene).
 7.45.—Jessie Crombie.

- Mimi's Song ("La Bohème") (Puccini)
 Anne Turner Robertson.
 7.50.—"Pierrot" (John Lankwater)

- "Washing Dishes" (Maudie)
 "Out in the Rain" (Maudie)
 "When Daddy was Ill" (Maudie)

- 8.0.—Jessie Crombie
 "Orpheus With His Lute" (Sullivan) (1)
 "Silent Moon" (Sullivan) (2)

- "At the Well" (Hogeman)
 8.15.—Anne Turner Robertson

- Reading from "The Setons" by G. Douglas.
 8.35.—Jessie Crombie.

- "Land of Heart's Desire"
 Marjorie Kennedy-Fraser (1)

- "I'm Owee Young" (Scotch)
 Stephen Burnell Collection

- 8.45.—Concert by
THE YAHOO SEXTETTE

(composed of members of Edinburgh)

- 9.30.—Sir GEORGE NEWMAN. S.B. from
 London.

- 9.45.—NEWS and WEATHER FORECAST
 S.B. from London.

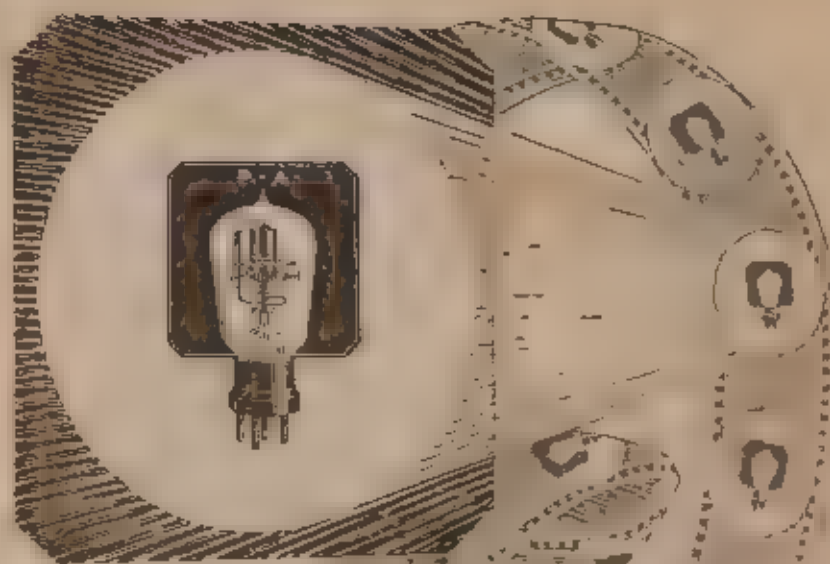
- Local News.
 10.0.—"THE MASTERSINGERS," Act. III.
 S.B. from London.

FRIDAY, June 20th.

- 3.30-4.30.—Orchestra of Dundee Palais de
 Danse.
 5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0-11.5.—Programme S.B. from London.

SATURDAY, June 21st.

- 5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0-12.0.—Programme S.B. from London.
 Announcer G. L. Marshall.

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Liverpool Programme.

Week Beginning Sunday, June 15th.

- SUNDAY, June 15th.**
 5.0-5.30 } Programmes S.B. from London.
 5.30 onwards }
MON., June 16th, to THURS., June 18th, and SAT., June 21st.
 4.0-5.0.—Galliard and his Orchestra, relayed from the Scala Picture House.
 5.30-6.15.—THE KIDDIES' CORNER
 7.0 onwards—Programmes S.B. from London.
FRIDAY, June 20th.
 4.0-5.0. Galliard and his Orchestra, relayed from the Scala Picture House.
 5.30-6.15. THE KIDDIES' CORNER
 7.0 NEWS and WEATHER FORECAST
 S.B. from London
 1. A. ATKINSON S.B. from London, Local News.
Concert Party Programme.
 7.20. "THE DUDES" CONCERT PARTY.
 RETA FISHLOCK (Soubrette).
 BETTY BENYON (Contralto).
 ESTA HOLLIS (Soprano).
 HAROLD BRAYFIELD (Baritone).
 W. B. MAC MILLAN (Tenor).
 RALPH COLLIS (Comedian).
 W. WILSON REDDING (Comedian).
 W. EDWARD RAYMOND (at the Piano).
 Concerted "By Way of Introduction"
 "Bumble Bee" Raymond
 Baritone Sol. The Cherry Philosopher Powell (10)
 "Coming"
 Comedy Quartette: "Down with the Whole Jam Lot" Gifford (7)
 Esta Hollis and Selected Concerted: "Beaten at the Post (Office)" Hydon and West (12)
 Betty Benyon and W. B. MacMillan
 "Just Awake"
 Ralph Collis Comedy Song, "Rough and Ready" Grey (11)
 Quartette: "An Evening Pastoral" Shaw (2)
 Reta Fishlock Comedy Song, "Nough-better" Wood (3)
 Harold Brayfield and W. B. MacMillan Duet, "Believe in Me" Lane Wilson (22)
 Concerted: "Drama and Song, Past and Present" Henry, Mr. Raymond (7)
 Concerted: "A Grumble About a new Tax" Weston and Lee (7)
 Betty Benyon Weatherly (1)
 Concerted: "A Little Screen"
 W. Wilson Redding
 W. B. MacMillan
 A Romantic Interlude
 Concerted: "The Great Adventure"
 Comedy Trio: "Don't Let 'Em Scrap the British Navy"
 Ralph Collis and W. Wilson Redding
 Concerted: "Impressions"
 "The Dudes say Au Revoir"
DOROTHY LEDSON. Mergo (tralto).
 BARRY GRIFFITHS (Baritone).
 "The Trumpeter"
 "The Yeoman and the Wandering Song"
 "Bois Equis"
 "Young Tui"
10.0-10.15. NEWS and WEATHER FORECAST
 S.B. from London
 Local News.
10.15. FRED J. BLANET (Tenor).
 "Mountain Lovem"
 "For You Alone"
 "My Sweet Heart When a Boy"
 "Ma Ma Ma"
10.30. Close down.
 A notice in H. (see) Program.

A number against a musical piece indicates the name of its publisher. A key list of publishers will be found on page 509.

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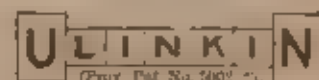
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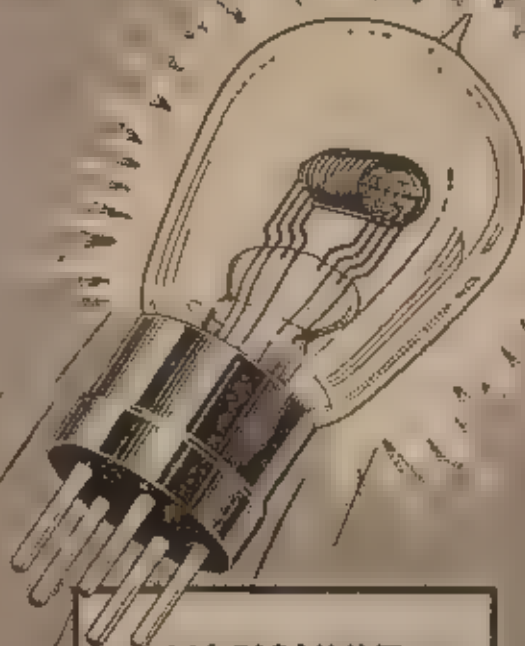
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Plymouth Programme.

Week Beginning Sunday, June 15th.

SUNDAY, June 15th

3.0-4.30 } Programmes S.B. from London
8.30 onwards

MONDAY, June 16th

3.30-4.30.—Savoy Picture House Orchestra
(Conductor, Albert Housie)
6.30-8.30.—CHILDREN'S HOUR
7.0-11.30.—Programmes S.B. from London.

TUESDAY, June 17th

3.30-4.30.—Savoy Picture House Orchestra
(Conductor, Albert Housie)
7.30-8.30.—CHILDREN'S HOUR
7.0-11.0.—Programmes S.B. from London.

WEDNESDAY, June 18th

3.30-4.30.—Savoy Picture House Orchestra
(Conductor, Albert Housie)
6.30-8.30.—CHILDREN'S HOUR
7.0.—NEWS and WEATHER FORECAST
S.B. from London
ARCHIBALD HADDON, S.B. from
London
Local News.

7.30-8.0.—Interval

8.0.—HILDA SMART (Solo Pianoforte).
Paraphrase de Concert de "Eugen Oné-
gin"
JAN STUWER of Devon (Humorist).
Supported by the rest of the company in
the concert. Dances, Recitale and Folk
Songs, etc. Vocalist, Gladys Latham.
Chorus.

"The Maidens" ("Songs of the West")
Arr. Boring-Gould and Sheppard
Jan Stewer

A Devonshire Story ... A. J. Coles
GLADYS LATHAM (Mezzo-Soprano).
"Ave Maria" (Intermezzo, "Cavalleria
Rusticana")
Jan Stewer

"Our Band" ... Mabel Buchanan
Gladys Latham.

"Only Seven" ... Lillian Grey
"Night of Stars" ("Tales of Hoffmann")
Jan Stewer and Party.

"The All-Fiddlers Day by the Seaside."
(Written and Produced by A. J. Coles.

Father ... A. J. COLES
Mother ... Mrs. A. J. COLES
Herbert (Eldest Son) ... HARRY COLES
Maudie (His Pianist) GLADYS LATHAM
Emmanuel ... MARY COLES
Little Willie ... JOAN COLES
And Jan Stewer

Scenes

Leaving Home.

The Journey

On the Sands.

The End of a (More or Less) Perfect Day.
Hilda Smart

"Folk Song"
"Maiden of Arlequin"
"Fencing Boys"

10.0.—NEWS and WEATHER FORECAST
S.B. from London.

Royal Horticultural Society Talk, S.B.
from London.

10.30.—IRELAND, S.B. from London.
Local News.

10.30.—SAVOY BANDS, S.B. from
London.

11.30.—Close down.

THURSDAY, June 19th

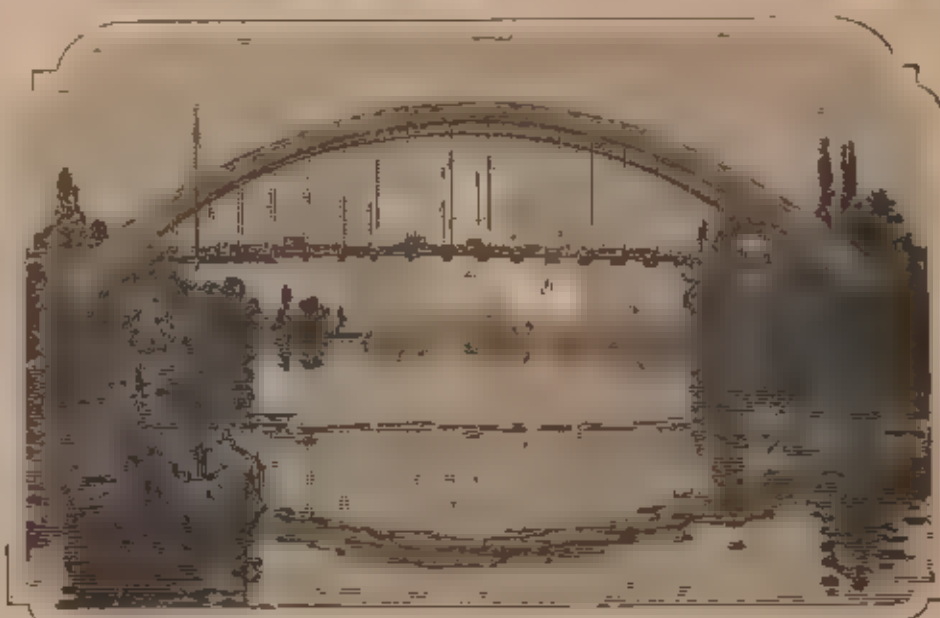
3.30-4.30.—Savoy Picture House Orchestra
(Conductor, Albert Housie)
6.30-8.30.—CHILDREN'S HOUR
7.0 onwards.—Programmes S.B. from London.

FRIDAY, June 20th

3.30-4.30.—Savoy Picture House Orchestra
(Conductor, Albert Housie)
6.30-8.30.—CHILDREN'S HOUR
7.0-11.0.—Programmes S.B. from London.

SATURDAY, June 21st

3.30-4.30.—Savoy Picture House Orchestra
(Conductor, Albert Housie)
6.30-8.30.—CHILDREN'S HOUR
7.0-11.0.—Programmes S.B. from London.
Announcer, Clarence Gould.



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THE wonderful new bridge at St. Pierre-du-Vauvray, crossing the Seine is actually built of concrete. From end to end the span is 432 feet—the longest bridge of its kind in the world. How is the tremendous mass of concrete and steel—entirely without centre pillars—prevented from collapsing? The early Romans—although not the first bridge-builders—knew the answer to this problem. The secret is in the arch.

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and to pull the filament apart. Sooner or later this constant stretching and contracting causes a fracture or else a sagging towards the Grid—in either case the Valve is useless.

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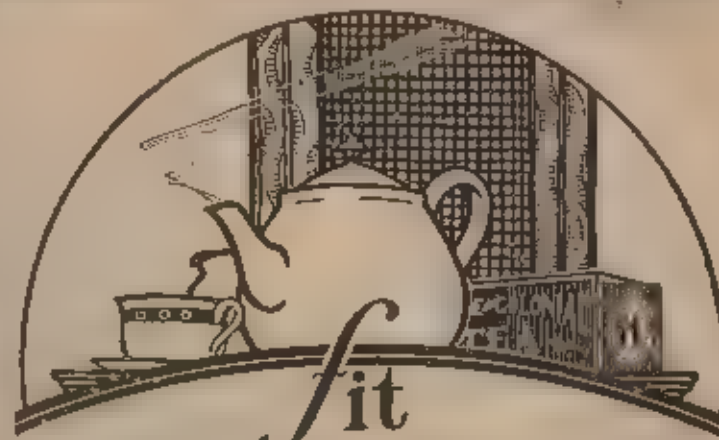
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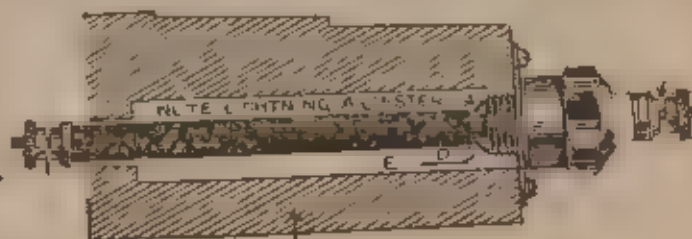
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Sheffield Programme.

Week Beginning Sunday, June 15th.

SUNDAY, June 15th.

3.0-5.30. } Programme S.B. from London.
5.30 onwards

MON., June 16th, to THURS., June 19th, and SAT., June 21st.

7.0-4.30. Afternoon }
5.0-6.0. } Programme S.B. from London.
7.0 onwards.

FRIDAY, June 20th

3.30-4.30. Programme S.B. from Manchester.
5.30-6.30. SHEFFIELD KIDDIES CORNER.
7.0. NEWS and WEATHER FORECAST
S.B. from London.

G. A. ATKINSON, S.B. from London

Local News

8.0. DORIS (UTTS, Solo Pianoforte)
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"My Corner"..... W. J. HIGGINSBOTTOM

"The Earl and the Girl"..... W. J. HIGGINSBOTTOM

"The Corner of My Eye"..... W. J. HIGGINSBOTTOM

"Take Me for a"..... W. J. HIGGINSBOTTOM

"The Corner of My Eye"..... W. J. HIGGINSBOTTOM

"Take Me for a"..... W. J. HIGGINSBOTTOM

"The Corner of My Eye"..... W. J. HIGGINSBOTTOM

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"The Corner of My Eye"..... W. J. HIGGINSBOTTOM

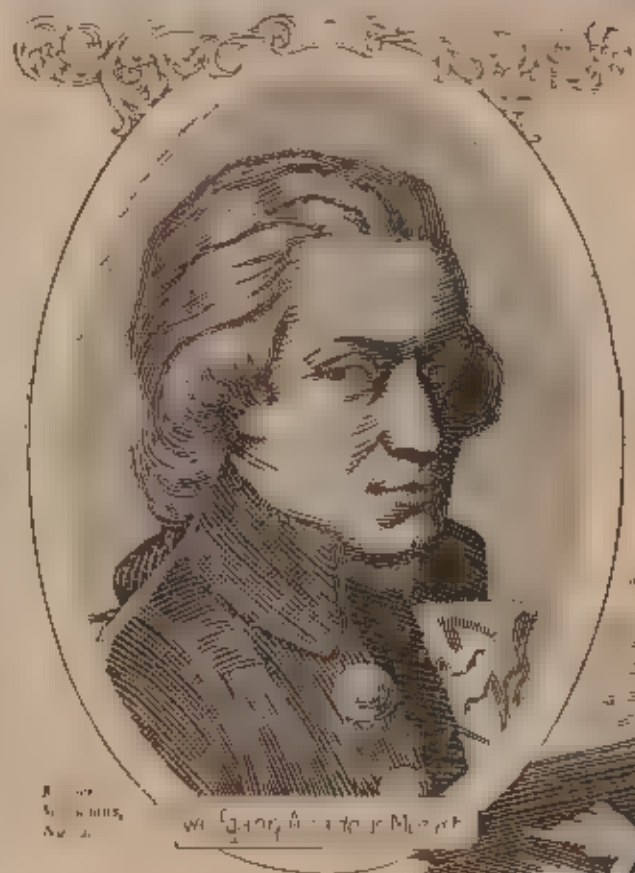
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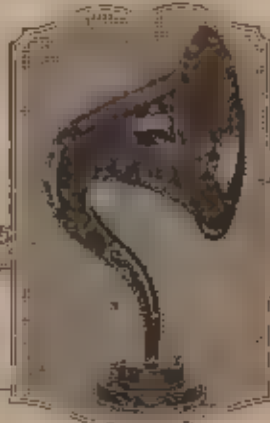
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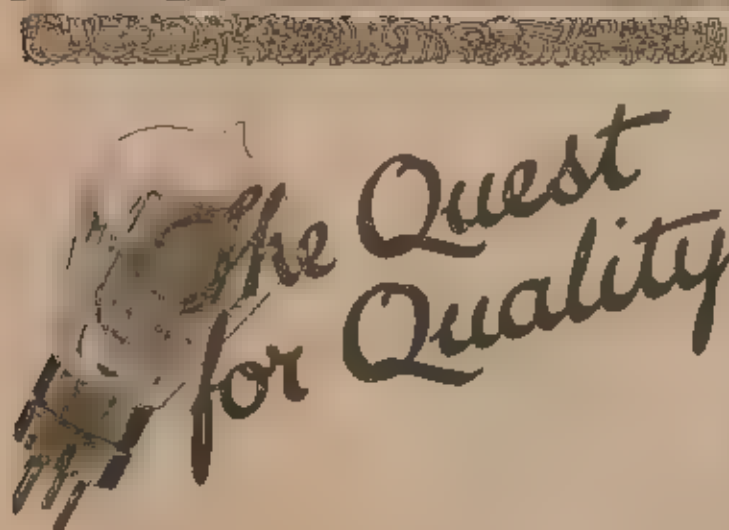


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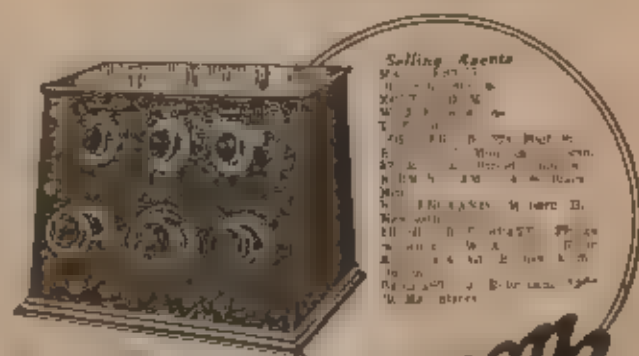
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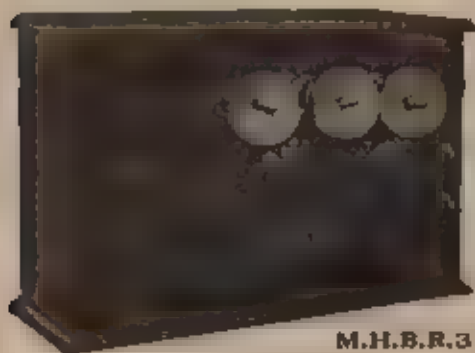
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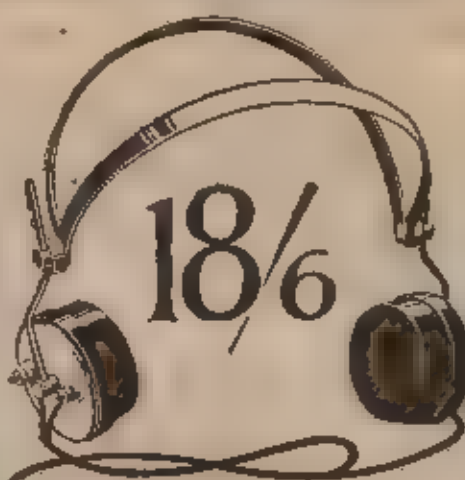
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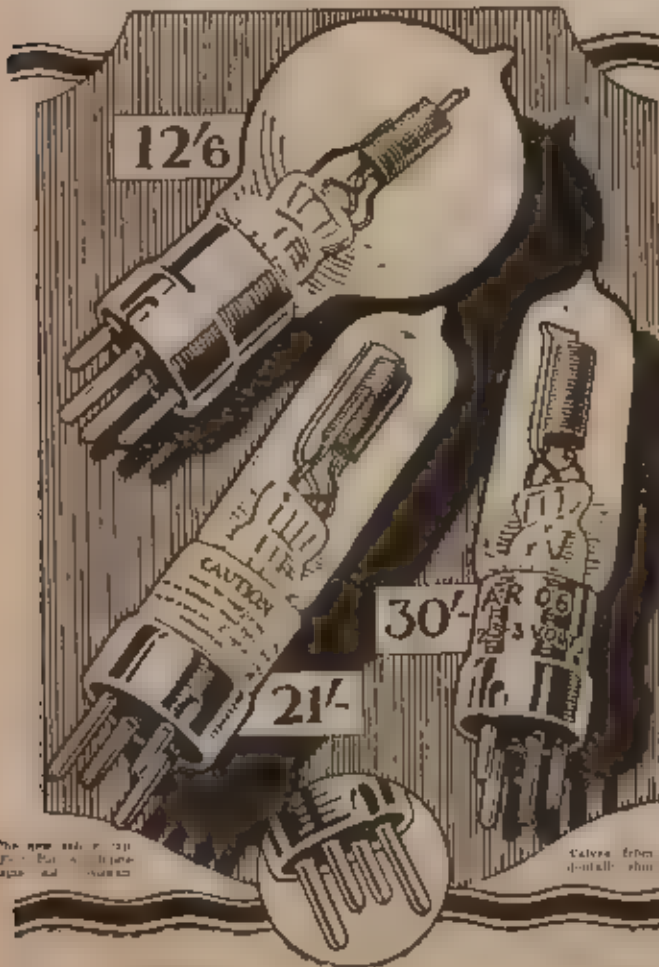
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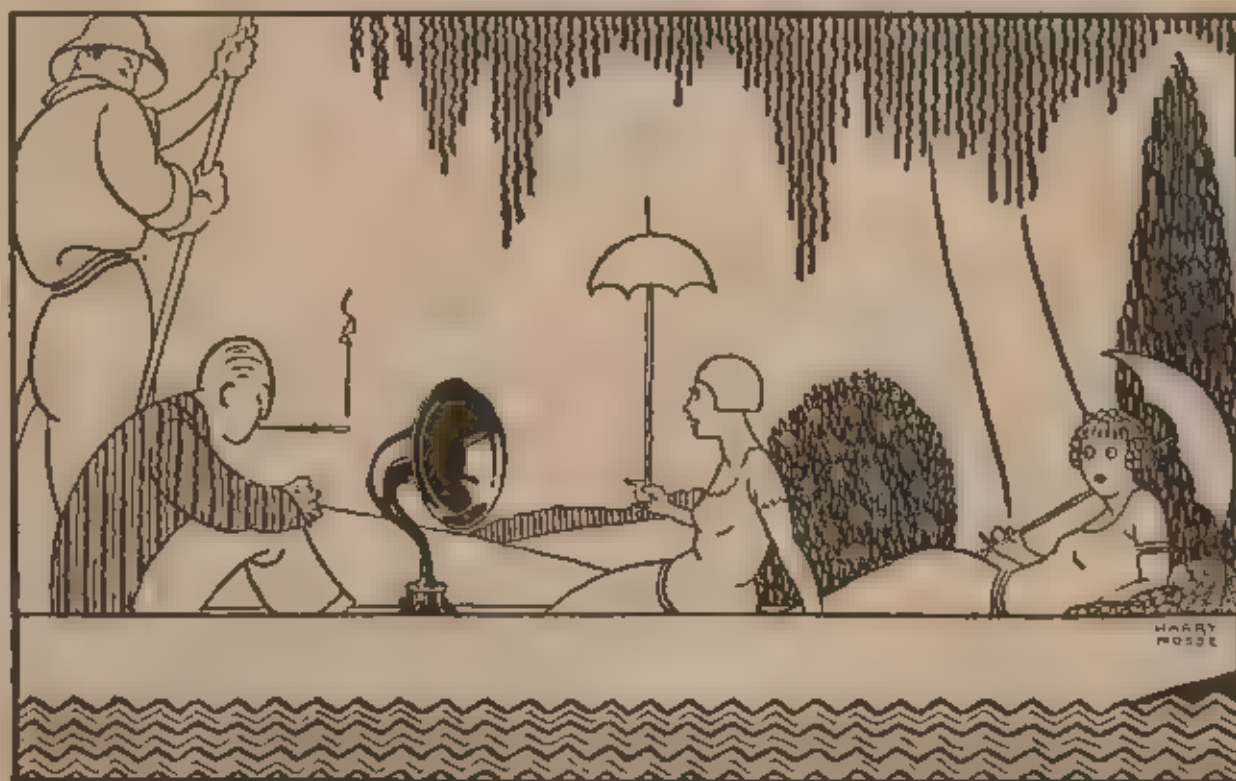
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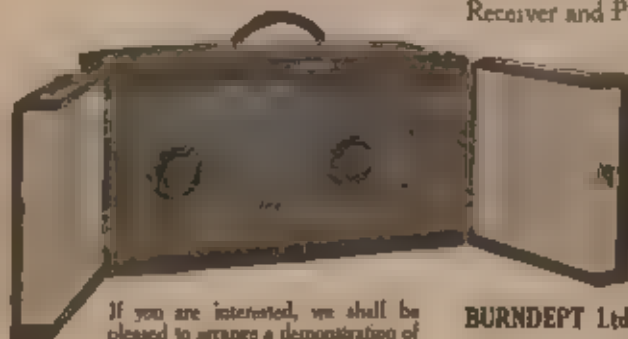




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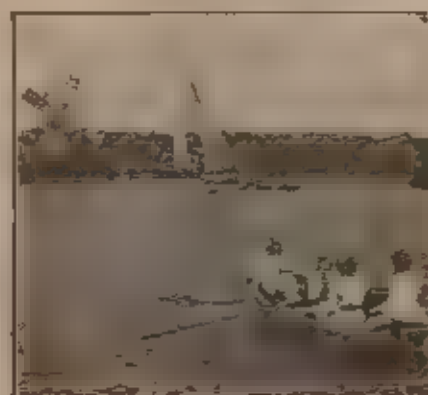
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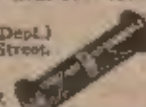
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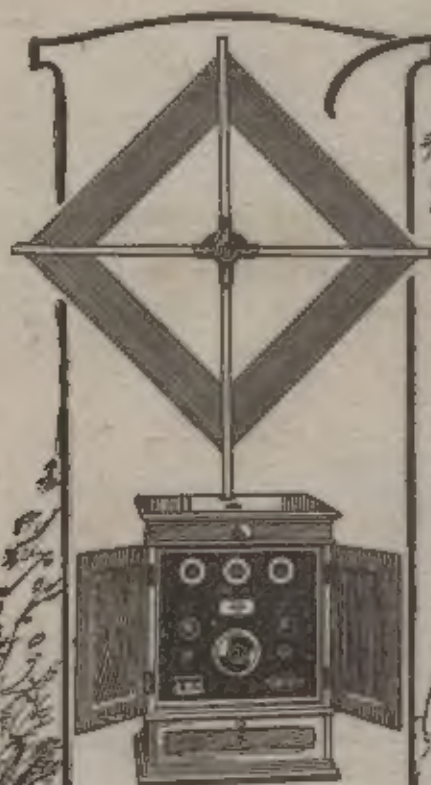
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